VOGUE

INCORPORATING VANITY FAIR

FASHION FORECAST

Influential New Woollens
Furs...Hats

4 Vogue Patterns
with the new wide skirt

FAMOUS IN SPAIN
12 pages of photographs
by Cecil Beaton



ADVANCE
RETAIL
TRADE
EDITION

AUGUST 1 1951
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Dress by Ceil Chapman, hat by John Frederics

©1951 Mary Grey Hosiery Mills, Bristol, Va.

Mary Grey
HOSIERY

The news in Mink is magnificent natural pastel



hem-length interpretation from our
custom-order fur collection

Henri Bendel
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NEW YORK 19 NY

Photograph, George Platt Lynes

AUGUST 1, 1951

Lilli Ann

of san francisco — city of sophisticates



HORST PHOTOGRAPH

HAT BY LILLY DACHE

1951 Fashion Academy Gold Medal for exquisite design, smooth elegance, the custom-made look

from a series of Lilli Ann suits for fall awarded the Fashion Academy Gold Medal for 1951 for "exquisite design, superb styling, lovely fabric, fine tailoring, smooth elegance... the custom-made look." Fabric is finest virgin wool sheen gabardine... tailoring is superb with custom-innerbody and couturier half-lined skirt... drama is provided by stunning two-tone worsted stripes... navy, brown, black, grey... sizes ten through twenty... about one hundred dollars... at fine stores... or write Lilli Ann, 973 Market Street, San Francisco.

Vogue
August 1, 1951

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Vol. 118, No. 2
Whole No. 1872

TWEED A-LA CARTE . . .

BONWIT TELLER



Paul Parnes'
elegant city tweed suit with velvet and rhinestone furbishes
brown or black-and-white 155.00
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THE NEWS IS THE FULL SKIRT
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Background—Dove Maiden Room I. Magnin's, San Francisco

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Persian* Coats are
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5'5" or under! . . . precisely
proportioned to give
that slim, smart look!
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in the fur parade



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HAT BY MR. JOHN


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JOHN-FREDERICS HAT

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Madame Nicoli's "Peut-Etre"...exciting new Paris inspired collarless neck... in superb Forstmann woolens.

because it's your first preference in shoe fashion...

the Pump inspires a

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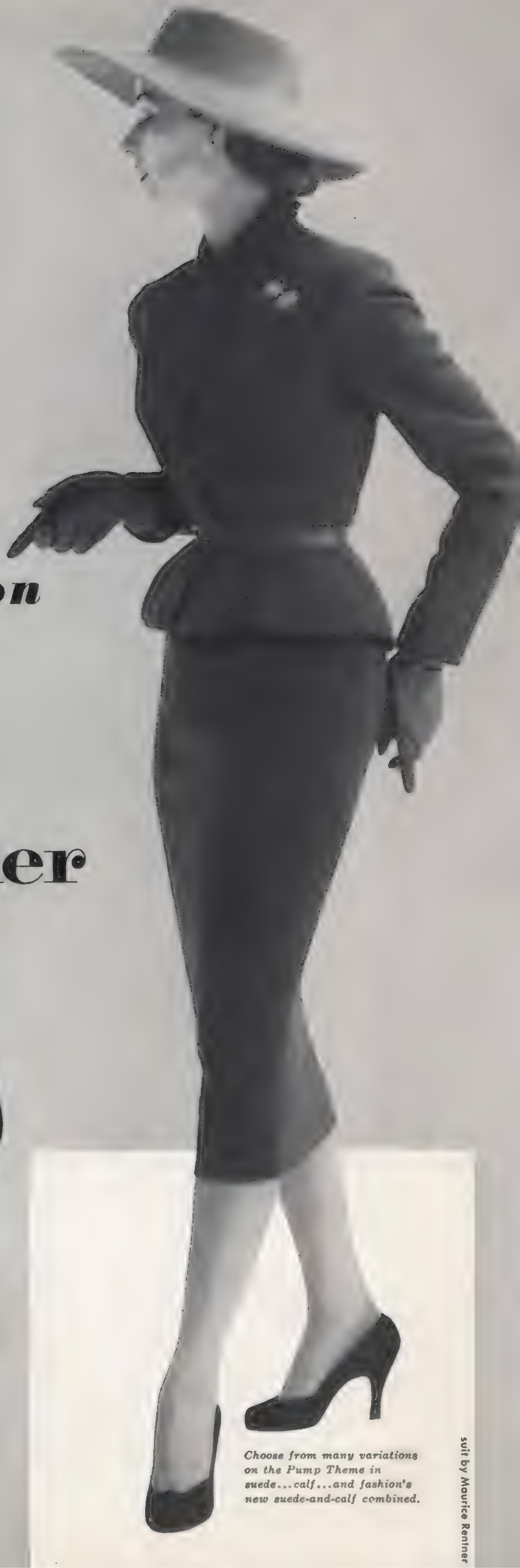
brilliant new collection

by

I. Miller



Because it's the most fashion-favored of all shoes, I. Miller does an entire collection on the opera . . . adds exciting new treatments to this fashion basic and makes it news! Here is the elegant new "slender look" . . . Here are dramatic new throatlines . . . Here is new forefront importance, echoing costume detail and fabric for the ensemble feeling. Beautiful pumps for now-into-fall . . . in news-again suedes . . . and with a custom fit and feel you can only experience in an I. Miller opera.



Choose from many variations on the Pump Theme in suede...calf...and fashion's new suede-and-calf combined.

suit by Maurice Rentner

Aywon Originals



Costume suits in
El Morocco ottoman faille
in grey, brown, mauve.
Left: Bolero with sheath dress.
Right: Two-piece suit.
Misses sizes. Each $35

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Hats, Mr. John


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ADELE SIMPSON'S "DINNER-AND-DANCE" suit . . . fitted, feminine, newly circular in motion. In sculptured silk.

John Perna shapes a gentled suit in Miron's yarn-dyed worsted... hand tailors it for unusual femininity... touches it off with the flattery of velvet. Light grey, steel grey, oxford, brown. Sizes 10 to 18. About $70. Write us and we'll tell you where you can buy this John Perna suit. Simon Cohen & Co., Inc., 512 Seventh Avenue, New York 18, N. Y.

John Perna



High fashion! Here's a suit that proclaims for all to see—Smartness, good taste, quality to the last detail. And quality means a flawless Conmar zipper, of course. Trust Conmar to preserve the lines of this skirt, with never a wrinkle or bulge. Conmar zippers always slide easily, smoothly, yet lock securely in place.
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woolens



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the champagne of worsteds
in a suit by Ben Zuckerman.
At all Saks Fifth Avenue stores;
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HAT BY MR. JOHN

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Matching handbag, 9.95

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SOFTIES



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Tailored by Murray Sices . . . 100% wool fabric by Pacific Mills, weavers of fine woolens, worsteds, cottons and rayons.

It's a **PACIFIC** *woolen* . . . butter-smooth Glacé-Sheen worsted gabardine in a gentle-mannered suit, with incurved waist and rounded-out hipline . . . unexpectedly firm about staying freshly pressed and uncreased! In Étude Blue; or in other singing Crescendo tones, including dark green, wine, deep brown. Sice-ettes come in sizes 10-S to 24-S, designed for the figure 5′ 5″ or under. For names of the fine stores featuring this suit, see page 140 or write to Pacific Mills, Worsted Division, Dept. V8, 261 Fifth Avenue, New York.

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A MAXIMILIAN ORIGINAL

For men only

Into the life of every man there comes, inevitably, a moment just like this.

You've just had a wonderful dinner. You're the Lord of the Manor taking his ease. Your mood is mellow, your blood pressure's perfect, and you're thinking to yourself that the Lady of the Manor is your idea of the Ideal Gal.

And what happens then? Like a cannon shot in the peaceful hush of a midsummer afternoon comes the Lady's announcement...

She wants *to buy* a fur coat. Now. Right now. The *immediate* present!

Well before you gulp, bite through your cigar, jump your blood pressure, let your mellow mood curdle, and start howling about the times and taxes...please *listen a little,* sir.

Because she has some excellent...and, yes, *thrift-minded* reasons...for buying that fur coat now.

1. A fur coat will outlast any two or three coats in point of wear and she'll always look lovely ...glamorous...chic. And *proud!*
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3. A fur coat is an *entire wardrobe* of coats all *in one.* It's a sports coat...an everyday utility coat...a dress coat...an evening wrap!
4. And fur coats...because of today's subtle color toning...go with every costume color scheme she'll ever wear.

Being a reasonable man...and loving husband... you'll see that the lady really has the evidence.

For thrift...and for thrill...1951 *is your year to buy furs!*



BLACK PEARL OF PERFECTION...PERSIAN, with the mysterious black luster of a flawless jewel. Supple...and like a cloud on your shoulders, for this is Hollander Featherlite Persian! Or, in one of 1951's favored colors...Pastel Brown.

Hollander furs

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Clothes that say "Paris"...
with the famous Carolyn label



Carolyn dresses hold their line and shape permanently . . . because they are interfaced with

ARMO* *ever-shape**

The strapless sheath . . . French in every curve! Separate shrug jacket. In a fine new yarn dye repp fabric. Sizes 10-18. $39.95. A **Schlanger Fabric.** By **Weingarten** for **CAROLYN.**

The Renoir silhouette: portrait neckline, skirt stiffened by crinoline petticoat. Gray, black or amethyst moire. Sizes 9-15. $35. A Frank Perello design by **David Hart** for **CAROLYN.**

Paris glamour . . . seen in the new apron skirt! Off the shoulder neckline, sparkling rhinestones. Black or blue Cohama taffeta. Sizes 10-18. $35. By **Nite Club** for **CAROLYN.**

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American Fashions with the *French touch*



HATS BY MR. JOHN

The soft suit. New oval shoulders curved patch pockets, small waist marked by good leather belt. Hockanum Worsted Flannel. Banker's gray or brown. Sizes 10-16. $95. By **Rubin-Feld** for **Carolyn.**

The belted suit . . . a day-in day-out basic . . . with wonderful pocket detail. All wool worsted. Gray-and-red or oxford-and-purple plaid. Sizes 10-18. $79.95. By **Shelton Coat Co.** for **Carolyn.**

The Paris silhouette! Waistline . . . a matter of inches. Skirt . . . seemingly yards wide. Big collar, saucer-size buttons. Broadcloth. Black or brown. Sizes 12-18. $95. By **Courtshire** for **Carolyn.**

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VICTORIAN IDEAS . . .

an age of manners, reborn in the crisp textures of these Cohama imported pure silk, yarn-dyed taffetas . . . in a wonderful whirl of plaids and stripes . . . sometimes bold, sometimes shy, always news. Opposite, seven examples, all in woven patterns, all with a reminiscent Victorian rustle, yet saying new things in fashion. Some are soft-spoken plaids outlined in satin stripes, some are large, gay patterns, others subtle as the bouquet of fine wine.

THE WEAVE IS NEWS . . .

the weave is wearable, wonderful, welcome. The weave is Jacquard, in the tradition of intricate tapestries and brocades. But a new spirit of Jacquard—in pure silk taffetas, in rayon taffetas, in textures ever-rich in surface treatment. New Cohama patterns include: abstract geometrics, a remarkably textured Barathea, florals, scrolls, spatter-dots. Opposite, seven examples of a great weaving art.

BURNISHED COLORS . . .

hues of gold, bronze, copper and brown glow brightly, gleam softly, in the autumn fashion sky. Cohama's imported pure silks, satin-sheen rayon gabardines, ombre plaid suitings, bold rayon plaids, among others, reflect Fall's important burnished tones.

THE LOOK OF WORSTEDS . . .

is the look of new Cohama rayon suitings, is the trim, tailored look, suited to 365 days a year. Patterns follow the man—or the mood: some traditional, some daringly original. Shown opposite, from this great group: shepherd's checks, handsome coverts, baguette pattern of textured diamonds, classic morning-frock trouser stripes, buttery gabardines. Cross-dyed colors, woven patterns, all following the techniques of wool weaving.

RIBS AND CORDS . . .

come to the surface with a new fascination for Fall. For examples: a defined rayon faille, a pure silk repp, a fine faille in pure silk, a distinctively ribbed rayon crepe, a velvety rolled-rib in a soft, drapey rayon crepe. Always the rhythm of a finely lined surface to catch the light, to catch the eye, in suits or dresses.

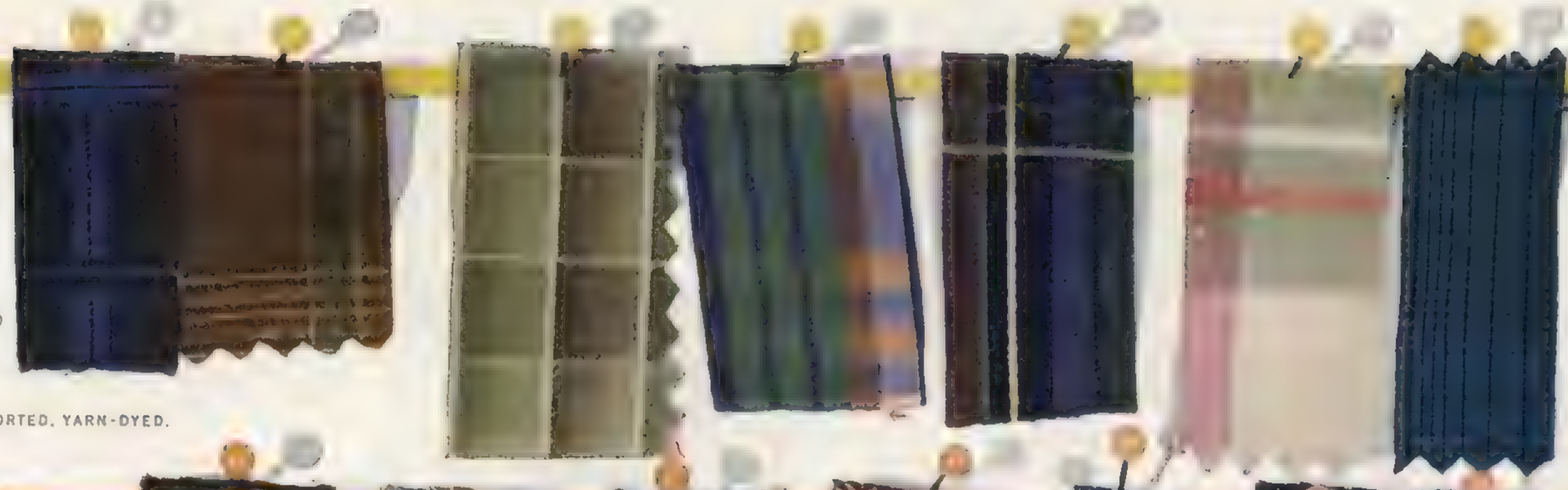
THE BYZANTINE SPIRIT . . .

vivid overtones, exotic undertones blend to form a symphony of rich winter colors in this new Cohama print group. Inspired by the authentic designs of Kashmir woolens, and deftly translated to make fashion news. In rayon crepes, gabardines or silks . . . for blouses, separates, lounging clothes. Opposite, a handful in colors to lend sparkle to Fall tweeds.

Most fabrics featured on the opposite page will be seen by-the-yard at your favorite store and in ready-to-wear of leading fashion designers and manufacturers. For additional information, write to: COHAMA fabrics, 1407 Broadway, New York 18, N. Y.

1. SATIN STRIPE PLAID
2. WOVEN OVERPLAID ON IRIDESCENT GROUND
3. OMBRE QUARTERED CHECK
4. TRADITIONAL LARGE PLAID
5. RAISED SATIN DOUBLE PLAID
6. PASTEL PLAID
7. "GRAPH" PLAID

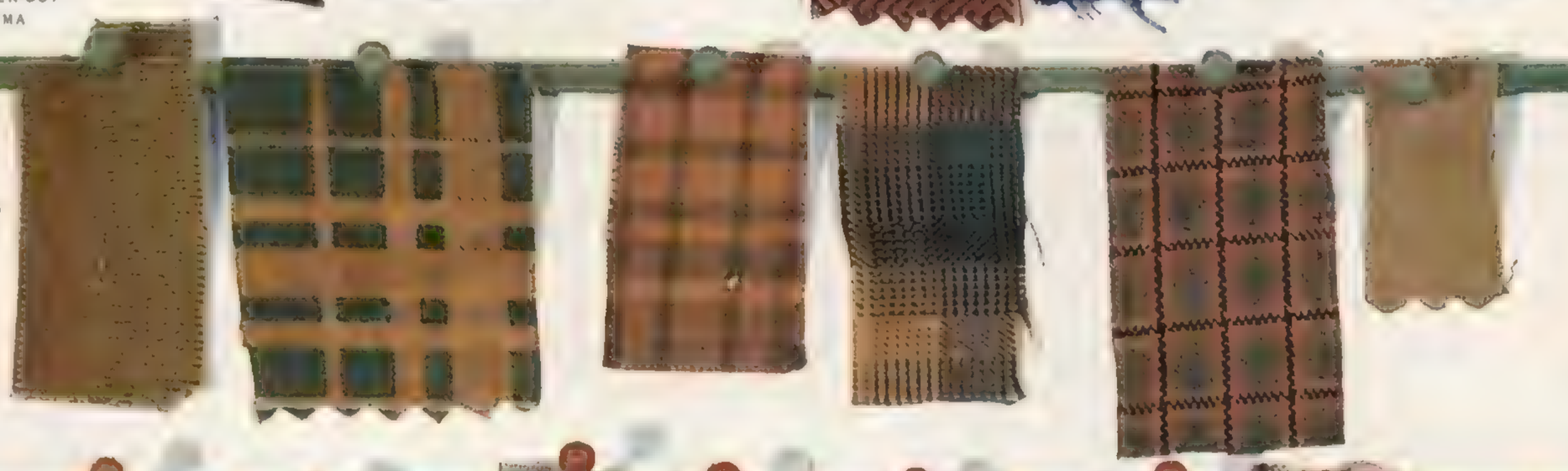
. . ALL BY COHAMA, IN IMPORTED, YARN-DYED, PURE SILK TAFFETA



1. PERSIAN JACQUARD OF IMPORTED PURE SILK
2. ARROWHEAD RAYON WEAVE ON IRIDESCENT GROUND
3. YARN-DYED RAYON BARATHEA
4. BLOCK WEAVE OF RAYON SURAH
5. LACE WEAVE RAYON JACQUARD
6. YARN-DYED RAYON TAFFETA WITH WOVEN PIN DOT
7. IMPORTED PURE SILK SPATTER-DOT JACQUARD . . . ALL BY COHAMA



1 & 2. IMPORTED YARN-DYED PURE SILK FAILLE
3. SATIN-PLAID RAYON TAFFETA
4. SPUN RAYON OMBRE PLAID
5. RAYON SHADOW PLAID
6. OMBRE CHECK RAYON SUITING
7. SHEEN RAYON GABARDINE . . . ALL BY COHAMA



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2. & 3. COVERT-TYPE SHEEN GABARDINE (16 OZ.)
4. HEATHER CHECK SUITING
5. DIAMOND WEAVE SUITING
6. MORNING-TROUSER STRIPE SUITING
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1. EMPHATIC CROSS-DYED RAYON FAILLE FOR SUITS AND DRESSES
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3. RAYON CREPE OTTOMAN
4. IMPORTED YARN-DYED PURE SILK FAILLE
5. DISTINCTIVELY RIBBED, FULL-BODIED RAYON CREPE
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Advertisement

Evelyn Pearson

lounge-abouts in

Avondale Corduroy



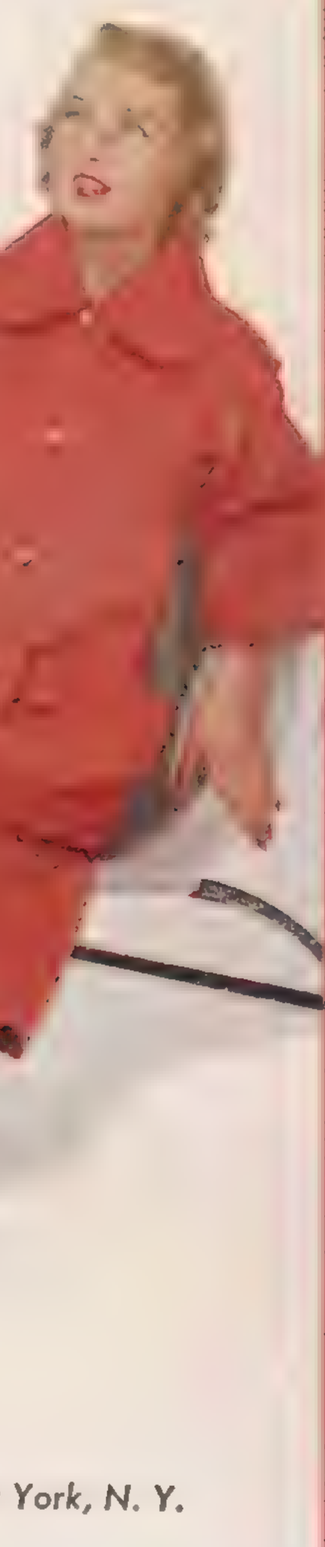
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GRANDEE LOUNGING SUIT . . . 4 pieces with a Spanish air. Tapered slacks and jaunty bolero in Avondale's luxurious corduroy, gayed-up with a blouse and cummerbund in Avondale Chambray. Green with lime, or raspberry with pink. Sizes 10 to 18. About $23.

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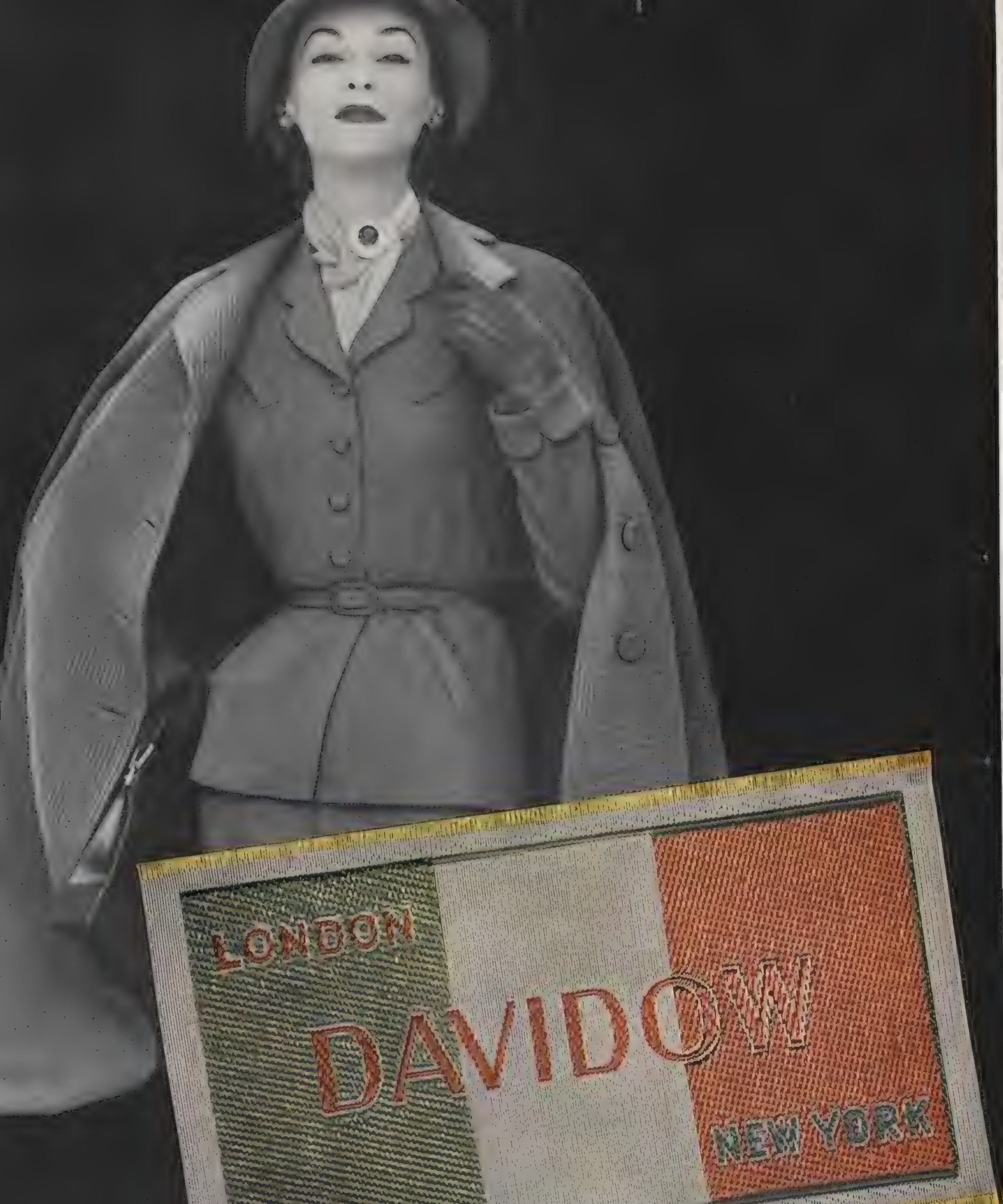
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One fabric—twice beautiful—Burlington's doubly lovely rayon fabric, *Proud Beauty*. Shows its luxurious textured mat face for the new season, turns satin side in for a new luxury sensation. Creates a totally new look, falling in fluent folds over crisp, feminine petticoats. Both dresses in green, navy, amethyst, black pearl. Misses' sizes. The stole dress, about $50. The jacket dress, about $80.



In the Vogue Buying Guide in the back of this issue you will find additional stores where this merchandise can be purchased.

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Your kind of shoe . . . Florsheim . . .
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Fredrica



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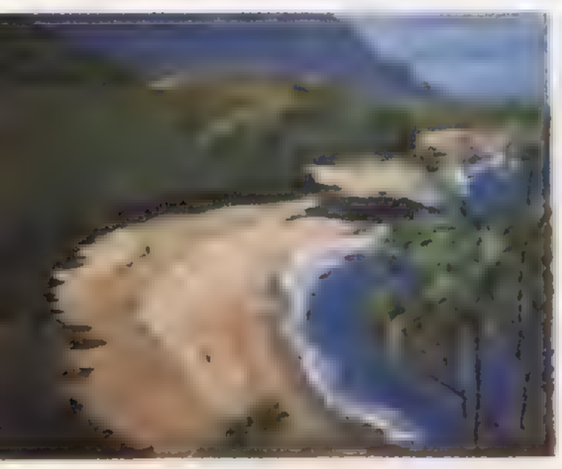
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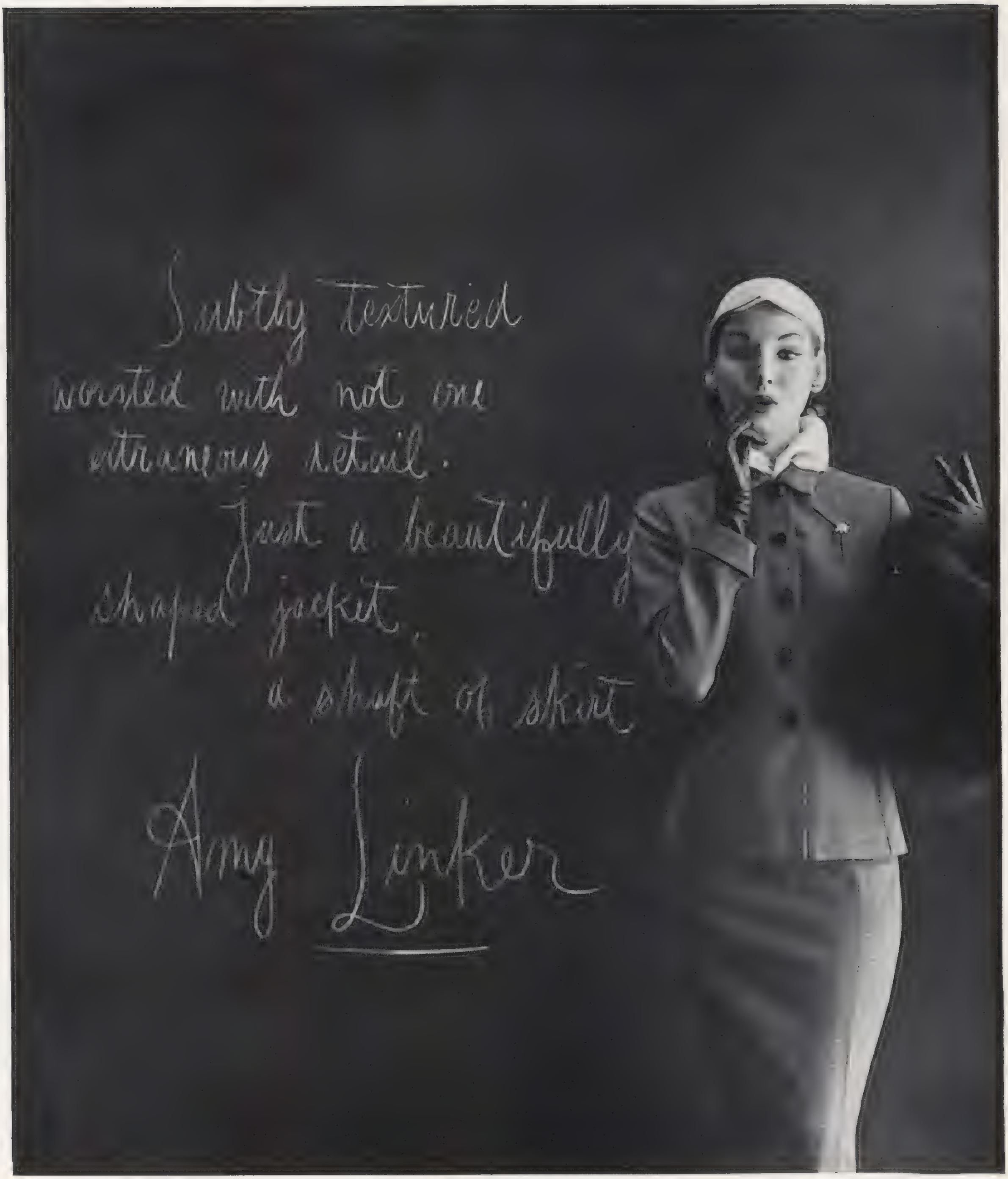


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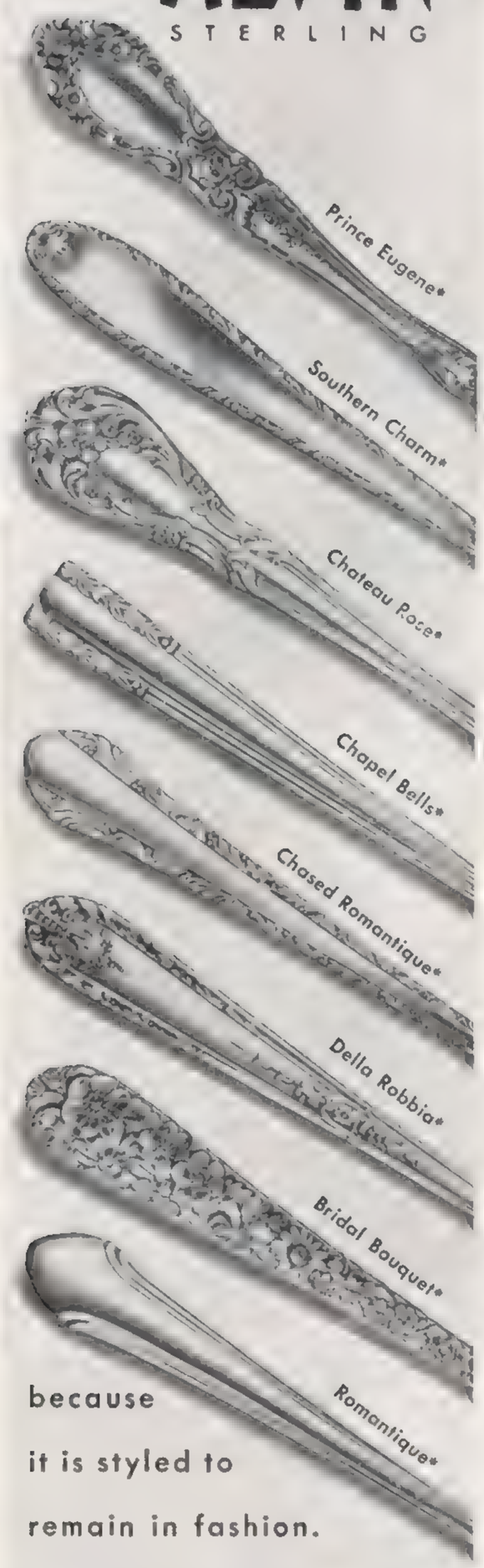
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Continued from pages 114-117

Right: Pattern No. 7431. Sizes 12 to 20 (30 to 38). For size 16 (34): 4⅛ yds. of 39" fabric, without nap; 5 yds., with nap. Price, 75c.





Left: Pattern No. 6979. Shirt. Sizes 12 to 20 (30 to 38); 40, 42. For size 16 (34): 2⅜ yds. of 35" fabric. 50c. Pattern No. 7467. Skirt. "Easy-to-Make." Waist sizes 24 to 36. For size 28: 1⅝ yds. of 56" fabric. Price, 40c.



Right: Pattern No. 7465. Sizes 12 to 20 (30 to 38). For size 16 (34): 5⅝ yds. of 39" fabric (without contrasting collar and cuffs); or 5¼ yds. of 39" fabric, and ½ yd. of 39" for collar, cuffs. 60c.





Above: Pattern No. 7312. Sizes 10 to 20. For size 14: 2⅜ yds. of 35" fabric. 40c. *Left:* Pattern No. 7460. "Easy-to-Make." Sizes 12 to 20 (30 to 38). For size 16 (34): 3⅜ yds. of 54" fabric, with nap; 3⅛ yds. without nap. Price 75c.

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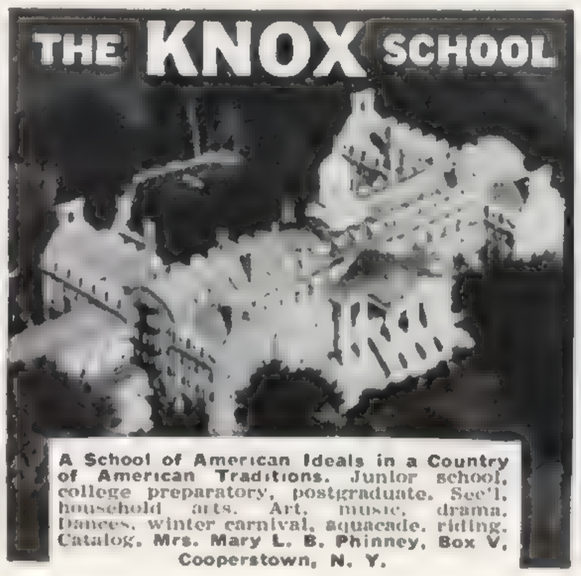
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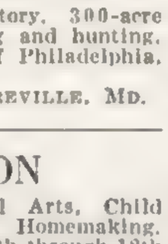
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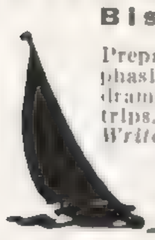
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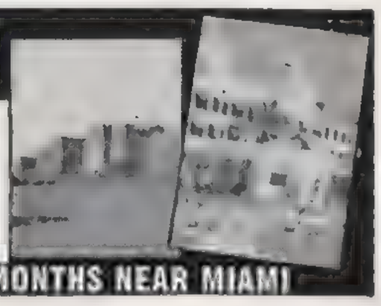
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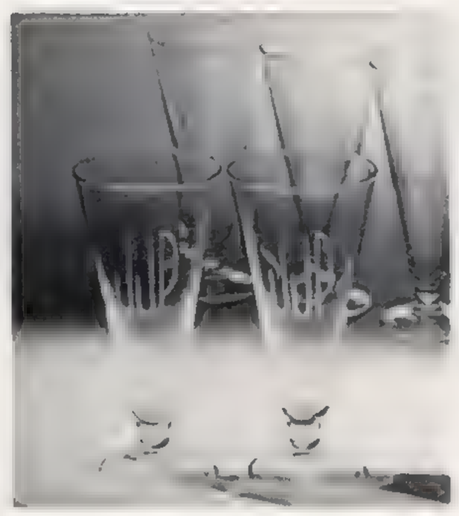
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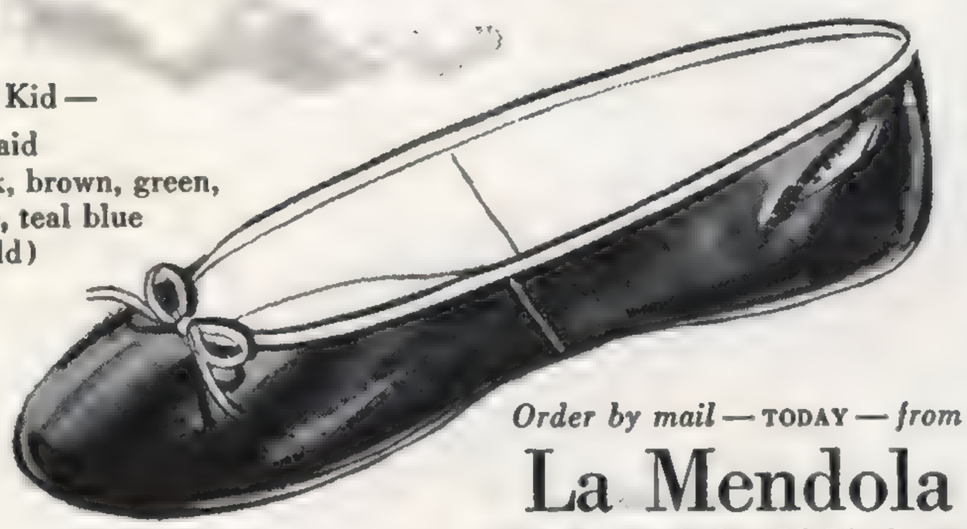
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VOGUE

AUGUST 1, 1951

INCORPORATING
VANITY FAIR

FASHION

67-68 Vogue's eye view of the new touch system in fabrics
70-71 Greys crossed with black—the curved cardigan; the straighter coat
72 Blue crossed with black—the fitted coat
73 Brown crossed with black—the carved suit
74-75 Returned: the ¾ coat
76 Brown and grey crossed with black—curved cardigan
77 Purple-to-black mutation—shoulder-collar coat
78-79 Suit news: the skirt 70" wide
98-99 Charcoal grey, the turtle neck: sweater news
100-101 The wool dress; the satin bib
102-103 Suit news: the double-breasted jacket
104-105 Suit news: the importance of tweeds; charcoal grey
106-107 Mangone's belted reefer; Dior's curved jacket
108-109 Flowing mink: the melted shoulder
110-111 The three new shapes in broadtail
114-117 The new wide skirt; 5 Vogue Patterns
120-121 Accessory black, newly strong
122-123 It needn't rain—coats, umbrellas
124-125 Apron dress idea; "harness" detail
126-127 For the new grey dress: a new plus
130 In you go!—waist-nippers

BEAUTY

71 Make-up colours for grey crossed with black
72 Lipstick tone: for bright blue; for brown
75 Blue-lit lipstick for tobacco brown with grey
76 Accent to tweed: bright lipstick
103 A lipstick choice for grey flannel
104 Flash for charcoal grey: vivid lipstick
112 Six new coiffures
113 Pure gold—new compliments to a summer complexion
114 Make-up colours for a bright red dress
138 The hormone-beauty story continued

SPECIAL FEATURES

80-91 Twelve pages about famous people in Spain, with photographs by Cecil Beaton
94 Miss Margaret Truman. Photographed by Antony Beauchamp
96-97 Eight U. S. scientists predict for our future

ARTICLES

69 The newest thing you can wear
92 "Shaggy Dog" Show. By Sylvia Martin
93 The Tell-Tale Screen. By André Maurois
95 People are talking about . . .
119 Wanted: More Letters. By Eleanor Perenyi

ENTERTAINING: THE HOUSE

118 New letter paper
128-129 Black, white, grey: new carpeting plan

DEPARTMENTS

52 Vogue's Travelog
53-61 Vogue's School Directory
62-63 Shop Hound
136-137 Vogue's Buying Guide

PENN



NOTE: As we go to press, the cost of many of the autumn fashions has not yet been determined. Therefore all the prices quoted in this issue are approximate.

COVER. Newest kind of mink, newest way to wear it; as a cape-let stole over a simple suit—with a big hat. The mink, Emba "Sapphire" mutation. This day-evening, every-season "little wrap" by Maximilian; also at Holt Renfrew of Canada. Black felt hat, by Mr. John, of a size to watch for autumn. Earrings, by Bergère. Dana's "Barcelona" lipstick, "Platine" perfume.

Eisenberg Originals



Velvet and Jet dramatize the rich textures of Eisenberg's newest suitdresses...subdued splendor for your entrance on the autumn scene.
Left: *Tuxedo* in heavy dull rayon satin. Right: *Medallion* in Onondaga's rayon-and-wool bengaline. Each $90.
Naturally, the jewels are Eisenberg Ice*

EISENBERG ORIGINALS • 22 West Madison, Chicago 2

*REG. U. S. PAT. OFF.

HATS BY MR. JOHN

VOGUE'S EYE VIEW:
THE NEW TOUCH SYSTEM
IN FABRICS

The new woollen story is the new fashion story. The long-haired—the burry, the tufty, the curled and clipped, the sleek and frosty, the anything-but-flat. This is the substance shaping the line itself—of coat, skirt, even suit. The fabric-makers have taken wool, frothed it, and have given us luxuries within reach.

fashion with a whole new dimension.

On this and the next page,
three dramatic instances of the new touch system
in fabrics, three woollens on their way to becoming
big fashions. In the background, a grey wool
with a deep-piled shaggy surface, by Worumbo. Next,
a silky, sleek, long-haired grey wool, by Rodier.
Visible only on the next page is a black, curled, clipped
surface, by Forstmann (this cloth is one of the new members of the
poodle-cloth family first brought in from Paris last year).
The lady trying the touch system for the first time—wears
a ribbed suiting you'll hear more about in this issue.
Her bracelet, twisted gold embedded with rubies and diamonds,
from Van Cleef & Arpels. For more about fabrics, read on...



THE NEW

TOUCH SYSTEM IN FABRICS

RUTLEDGE

THE NEWEST THING YOU CAN WEAR

The newest thing you can wear is a double-deep wool.
The newest long coat you can wear is a fitted coat of this wool.
Here is what it has. A figure. A willowy waist. An outswinging skirt—
in spite of the news that it's made of a bulky wool.
How does that happen? There's an answer: the new long-haired wools,
which have bulk, are also so supple and light they won't make you look bulky.
Evidence: the fitted coat on page 72 of this issue of Vogue.
Another reason for the new importance of the fitted coat:
it solves, in the space of one coat, the full-skirt, narrow-skirt question.
The fitted, full-length coat goes over either with equal ease.
The newest short coat you can wear is the curved cardigan
of long-haired wool. It's the new pet, the coat they're all watching.
You'll see it oftenest in a grey curly wool, giving a look of bulk
above the waist. The price of admission is a narrow skirt, narrow as they come.
The newest colour you can wear is colour crossed with black.
Colour woven with or worn with black. The first big colours are brown, grey, blue.
Shades of purple run a strong second.
And the black accessory is back of all these colours.
The newest suit you can wear has a full skirt. Firm and close over the hips,
70" or thereabouts at the hem. (This does *not* mean that you won't
also own some straight skirts—straight skirts still belong.)
Jacket fitted fast, even when it's belted. Most of the new suitings
are crisp (it stands to reason that this is what you'll want beneath
a shaggy wool coat). There are dry, flinty worsteds. There are flinty wools.
And to show you that the deep, luxurious coat woollens have influenced fabrics
beyond themselves, even the suitings are woven with an illusion of depth—
a stripe or shadow or rib or fleck making a depth-mirage.



Newest dress you can wear is the coat-dress, oftener than not
lined with taffeta or stiffened net.
The newest crêpe dress you can own is given body and line
by a sewn-in taffeta lining. (The idea of taffeta-lining for dresses
for day is a whole new thing—look inside the dress before you choose.)
The newest 5-o'clock costume is of brocade;
again, a depth-mirage material is the important one.
The newest glove you can wear is a black one. Especially black capeskin.
This is the accent for the colour-with-black wools (even when the shoe is brown).
To see where that glove above is leading you, turn the page . . .

GREYS CROSSED WITH BLACK



THE CURVED CARDIGAN

Left: On its way to becoming a big fashion, a short coat cut like a cardigan, but *round*, in a grey wool curled within an inch of its life. All accents are black—strong black accessories. Coat of Forstmann wool, $225. Skirt, charcoal grey wool, $50. Both by Monte-Sano & Pruzan. Both at Saks Fifth; The Blum Store; Neiman-Marcus; Morgan's of Canada. The bicorne, from Hattie Carnegie.

THE STRAIGHTER COAT

Opposite: Grey crossed with black, accented with browns. A burry, furry coat lined with *long-haired* fur—the shape, not full, not narrow, but just right. Grey Anglo wool, civet cat inside. By Philip Mangone, $500. Dress with new peg-top skirt; in flinty Miron worsted. By Herbert Sondheim, $110. Alligator bag by Koret. All, Lord & Taylor; Hudson's. Coat also at The Dayton Co. Pigskin gloves by André David. Hattie Carnegie hat. David Webb jewels. Make-up is Max Factor Hollywood "Fair" Pan-Stik and "Coral Glow" lipstick.

FABRICS sampled below, left to right: Grey-and-black wool-and-mohair coating by Anglo. Fine-ribbed "Groslaine" by Miron. Black wool with guard hairs by Linton. Depth-mirage, in grey and white, a British fabric. Flint-like dry worsted by Juilliard. Tissue-weight nubby tweed by Stroock. Wool and alpaca fleece by Stroock. Lamb-like "Agnel," by Rodier.

BLUMENFELD



BLUE CROSSED WITH BLACK



Deep bright blue—as a colour, it's established fashion; as a fashion, it is newest, strongest, clearest, when it's shaggy, curly, ribbed—and combined with black.

THE FITTED COAT.

Lacy British wool tweed cut—surprisingly with no added bulk—to a fitted little waist: a line, plus swinging skirt, plus important collar that you will see much of. This coat's black crossings are the accessories it keeps. (More about that, page 120.) Coat, by Ben Zuckerman. Calf bag by Josef. Both, Henri Bendel. Coat, also Famous-Barr; I. Magnin. Jewels by Verdura. Lipstick: Henri Bendel's "Pert."

THE FABRICS,

left to right across the page: Wool-and-alpaca checks, by Stroock. Ribbed and looped wool, by Lesur. Rib-striped worsted by Miron. Plaided, shaggy coating, by Lesur.

BROWN CROSSED WITH BLACK



Brown and black, worn, woven, mixed together; as sure a fashion as was ever prophesied. Never better than when the colours are crossed, in a long-haired or boldly textured cloth.

THE CARVED SUIT. A suit with new signs: a widened skirt, an inflated collar, a waist smaller than life. Made in Miron's firm ribbed worsted. Suit by Ben Zuckerman, $175; gloves by Superb; Bonwit Teller. Suit, also Thalhimers; Frost Bros. Jewels from Verdura. Alligator bag (a polished black for a black-crossed woollen) at Lederer de Paris. Hat by Braagaard. The lipstick, "Coral Red" by Matchabelli.

THE FABRICS, from the top down: The cloth of the suit, by Miron. Checked wool-and-mohair, by Anglo. Mirage wool checks, by Hockanum. Deep-looped tweed, by Forstmann. Shaggy wool fleece, by Ducharne.

BLUMENFELD



RETURNED: THE 3/4 COAT

ARRIVED: THE DOUBLE-DEEP FABRIC

One of the four most important coat shapes of the year (the others, on preceding pages). This. Three-quarters long/short—a renewed and notable length; narrow to nearly narrow; with a shaggy, fur-colour cloth as the main event. Part of the fashion: the colours you play it against, the un-width of the skirt you wear it with.

This page: A coat as New as it is Narrow; in Worumbo's grey wool "poodle" cloth. Built like a sailor's coat—only elegant—and endlessly wearable. By Lo Balbo, about $155; Altman; Hutzler's; The Blum Store; Neiman-Marcus.

TOBACCO BROWN WITH GREY,

Opposite: An influential new brown in frosty Forstmann wool. Design notes: the three-fourths length; the dropped dropped raglan line. Among the beauties of the brown are the greys it is worn with. Coat, by Shipman & Baker for Carolyn Modes, $120; Arnold Constable; Mandel Bros.; A. Harris. Lambskin gloves by Kislav, $17; Best's. Hat by Braagaard. Mock pearls by Richelieu. Blue-lit lipstick: "Giselle" by Marie Earle.



TOBACCO BROWN

WITH GREY



BROWN AND GREY

CROSSED WITH BLACK

THE CURVED CARDIGAN, *left:* Larry Aldrich's version of the coat they're all watching this season—here, done as part of a costume. Unexaggerated, easy; line, definitely news. Made in a grey-brown-black Stroock tweed flecked for an illusion of depth. Dress of thin black wool; tawny satin scarf. Costume, $135. Bergdorf Goodman; Woodward & Lothrop; Hutzler's; Younkers. Jewels, from David Webb. A good accent, Lenthéric's "Tangerine" lipstick.

STRAIGHT COAT, SHOULDER COLLAR. *Opposite:* Wrap it, if you like. The line itself hangs straight from shoulder to hem; exception, the slanting collar. The colour is dark purple, a quiet flicker throughout the collections. Coat by Jablow, of Anglo zibeline, $185. Jay Thorpe; Jordan Marsh; Sakowitz. Skullcap by John Frederics. Koret bag at Jay Thorpe.

FABRICS sampled, *left to right*, are: Fleece by Ducharne. Depth-mirage worsted by Juilliard. Zibeline fleece; checked fleece, both by Anglo.

BLUMENFELD



PURPLE-TO-BLACK MUTATION





SUIT NEWS:

THE SKIRT 70″

WIDE or thereabouts

Here is the new suit skirt. Narrow at the hips; wide at the hem, where it is likely to measure a good 70″ around. Perhaps a touch more, if the wool is soft, or inches less in crisp worsted. The effect, consistently, a golden mean between the not-for-everyone narrow and the made-for-the-young exuberantly full. The fact, a new fashion.

Opposite page: The new 70″ skirt has a new jacket, double buttoned, plastron-fronted, curved over the hips. Suit by Mollie Parnis in taupe Hockanum wool, $110; black suède shoes; Best's. Hat by John Frederics. Spoke pin by Ledo. The suit, also Wanamaker's, Phila.; Carson Pirie Scott.

Above: The new skirt; a new jacket, double-buttoned right up to a high curved collar, the peplum curved up at the sides. Suit by Ben Zuckerman, in flinty grey Juilliard worsted, at Henri Bendel; Harzfeld's; Neiman-Marcus.

Right: The new skirt widened by six gores. Over it, a fitted jacket with a new shawl collar, narrow and notched. By Larry Aldrich, in grey Miron worsted ottoman, $125. Best's; Strawbridge & Clothier. The alligator bag, by Koret, at Bonwit Teller. Photographed at Port Authority Bus Terminal.





FAMOUS IN SPAIN—a dark little man with a black moustache, who sits outside Madrid's Retiro Park at a candy stand beside a weathered sign with this inscription: "Here Pirulo accepts contributions. Food and clothes; no money." When the Civil War ended, Pirulo was one of the hundreds of famished kids, fatherless, who lived in the caves; six years later he set himself up in business, made a shelter from two-dollars-worth of wood and an old army blanket, put in a stock of sticks of candy and a pound of caramels, which he began to sell to school children. Later he asked the youngsters to bring him leftovers from their lunch baskets, to bring old clothes for the children of the caves. He wanted no money except from the sale of his candies. His maxim is that money, "even charity money," always corrupts. Now there is a *Pirulo Society*, and the newspapers give him space freely for his special cases.

PEOPLE TALK OF AND IN THE POETRY CAFÉ, an old-fashioned, smoky coffee house, *Café Varela*, where every Friday night men who have a common love of poetry recite their own verses, and the *Madrileños* jam the huge room to hear them.

THERE IS INTEREST IN THE AMERICAN LIBRARIES in Barcelona, Seville, Bilbao, Valencia, and Madrid; in the documentary films, and in monthly letters to Spanish doctors telling them of medical developments in the United States—all set in motion by Ambassador Stanton Griffis and his staff. Madrid, incidentally, has three new soda fountains, called *Californias*, where banana splits, malted milks, and hot dogs, known as *perros calientes*, are sold.

FAMOUS IN SPAIN—BISHOP HERRERA OF MÁLAGA. A lawyer and newspaper man who became a priest after he was forty, the sixty-four-year-old Bishop organized three years ago The Social School for Priests, which is training men to deal with the complications of moral, economic, and *(Continued on page 134)*

JOSÉ ORTEGA Y GASSET, *left*, would probably like best to be qualified simply as an independent thinker, which he is. He is also a philosopher, a political force and, at sixty-eight, a man of tremendous international reputation. The son of a distinguished Spanish journalist, Ortega was for years Professor of Metaphysics at the University of Madrid. "An inveterate founder of periodicals," he published the brilliant literary monthly *La Revista Occidente*—one of the best of Europe's little magazines. Of his many scholarly books, five have been translated into English; the best known, *The Revolt of the Masses* and *Invertebrate Spain*. Ortega went into self-imposed exile during the Civil War, maintaining an attitude of studious neutrality. He returned to Spain only five years ago. At his first lecture, in 1949, tension tightened the audience as the wiry little man, dressed in a dark grey suit, approached the rostrum. In a deep voice, speaking exquisite Castillian, he chose the works of Arnold Toynbee as his topic, "to loosen up my fingers." A symbol of intellectual prestige to all of Spain, José Ortega y Gasset recently described the mental and spiritual attitude of Madrid as similar to that of Tibet, an "introspective absorption and isolation"; *Tibetism* immediately became a Madrid colloquialism.

FAMOUS IN SPAIN

12 pages of personalities on the Spanish scene, all photographed for Vogue by Cecil Beaton

CECIL BEATON



THE MARQUESA DE TÁVARA

THE DUQUESA DE LERMA

THE MARQUESA DE TÁVARA, *opposite,* daughter of the noble Infantado family—a dashing figure in the classic riding dress of Andalusia—always winters outside of Seville in one of many family houses scattered throughout Spain. The walls of this country house are hung solidly from floor to ceiling, as if space were at a premium, with paintings—Titians, El Grecos, Fragonards—all part of the great Infantado treasure.

THE DUQUESA DE LERMA, *above,* daughter of the Duque de Medinaceli, was photographed in Seville at the Casa de Pilatos, one of Spain's finest Moorish palaces, built in 1592 by her ancestors. In the courtyard, open to the public, stand Roman statues from the nearby ruins of Itálica, a town founded by Scipio Africanus. The Duquesa de Lerma lives in Madrid, often visits her sister and brother-in-law, the Duque and Duquesa de Alcalá, at Casa de Pilatos.

CECIL BEATON



THE MARQUESA DE LLANZOL THE CONDESA DE ROMANONES AND HER DAUGHTERS

THE MARQUESA DE LLANZOL, *above*, slim, blond, is the most chic woman in Spain, dresses with tremendous authority, wears only Balenciaga clothes; here, in an orange-red faille dress, photographed against 17th century tapestries in her Madrid apartment. The mother of four children, she is the sister of the remarkable Carmen de Icaza (see page 88). THE CONDESA DE ROMANONES with Blanca and Victoria Eugenia Figueroa, *opposite*, make a three-tiered conversation piece of beauties; the mother, fair-haired, the daughters, as Spanish in looks as in birth. Educated in England, both young women returned to Spain for their six months' "social service"—training in education, nutrition, and clerical work—required by the government of all girls of eighteen. The Condesa de Romanones, who was Blanca de Borbón, is noted for her clothes, her jewels, and her gaiety, was photographed before her portrait by Zuloaga.

CECIL BEATON





THE DUKE AND DUCHESS DE MONTORO



THE DUKE OF ALBA

THE SEVENTEENTH DUKE OF ALBA, Jacobo María del Pilar Carlos-Manuel Fitz-James Stuart Falcó Portocarrero y Osorio, lives in an apartment next door to his famous Palacio de Liria in Madrid which was bombed and gutted during the Spanish Civil War. Fifteen times a grandee of Spain, considered by Spaniards the leading nobleman of Europe, Alba was Ambassador to the Court of St. James's from 1939 to 1945. (One of his many titles—that of Duke of Berwick—links him with British royalty; the first Duke of Berwick was a Stuart, the son of James II and the half-uncle of "Bonnie Prince Charlie.") Mementos of this historic family past surround Alba, who was photographed here with Goya's portrait of the romantic Cayetana, Duchess of Alba (far left, one of three Goyas in photograph). The Duke keeps only part of his collection in a four-room museum connected with his flat. On the walls hang *"Les Indes,"* the superb Gobelin tapestries, presented an Alba by Louis XV. There are the extraordinary Columbus papers, including pages from the explorer's diary. There are paintings by Rubens, Van Dyck, Breughel, Nattier, Veronese; family portraits, the third Duke of Alba by Titian, and Empress Eugénie, the present Duke's great-aunt, by Winterhalter. A scholar as well as a sportsman, Alba, who is the author of learned works on history and geography, represented Spain this summer at the five-hundredth anniversary of Glasgow University.

Alba's heir and grandson is the two-and-a-half-year-old Carlos Martinez de Irujo y Stuart, photographed above with his parents and his baby brother, Alfonso de Irujo y Stuart. The Montoros spend much of their time with her father, the seventy-three-year-old Duke of Alba, in Madrid, in his superb palace at Seville; skiing in Switzerland, or visiting in England.







DOÑA CARMEN ICAZA DE MONTOJO

SEÑORITA PALOMA MONTOJO Y DE ICAZA

DOÑA CARMEN ICAZA DE MONTOJO, *opposite,* is regarded as something of a Spanish phenomenon, has written three plays, one film, and eight best-selling novels—the first published when she was seventeen. She helped found the *Auxilio Social,* the great national social welfare organization, a job that won for her a high Spanish decoration; works actively and importantly for the Red Cross. Consistently and effectively she directs her journalist's eye toward Spain's underprivileged children; here, photographed on one of many inspections of the *Auxilio Social* nurseries. She and her husband, Don Pedro Montojo Sureda, have one child, Paloma (*above*), a twenty-year-old beauty who already is important in civic welfare. SEÑORITA PALOMA MONTOJO Y DE ICAZA, *above,* is an example of responsibility superimposed on youth. A registered nurse and Red Cross volunteer, she speaks four languages, learned in a Madrid convent run by Irish nuns. Recently she was appointed by the government as an interpreter for five thousand Austrian children visiting in Spain. Her assignment not only involved meeting them at the border, but returning them safely to Vienna. CONDESA DE YEBES, *right,* has written three historical novels and made her Madrid apartment into a meeting place for artists and intellectuals. A brilliant woman with an encompassing interest in ideas and those who express them, she is the wife of a distinguished architect, and the daughter of a Spanish diplomat. Much of her youth was spent in embassies, in St. Petersburg near the end of the Czarist régime, and later in Rome.

CONDESA DE YEBES



CECIL BEATON



FERNANDO ALVAREZ DE SOTOMAYOR

DR. GREGORIO MARAÑÓN POSADILLO



FERNANDO ALVAREZ DE SOTOMAYOR, *left*, has been Director of the Prado Museum in Madrid for the past thirty years. (In his definitive book, *Spain*, Sacheverell Sitwell wrote: "The whole history of a country is in the Prado as in no other gallery.") Sotomayor was court painter during the reign of Alfonso XIII; his portraits hang in practically every great house in Spain, have been exhibited throughout Europe and South America. A man of enormous taste, with a well-barbed sense of humour, at seventy-six he describes himself as looking "more like a travelling salesman than a painter."

DR. GREGORIO MARAÑÓN POSADILLO, *lower left*, scientist, historian, and an important figure in the staging of the Spanish Republic, is one of the great men of contemporary Spain. A member of the Royal Academies of Medicine, Science, History, and the Spanish Language, a four-star honour without precedent in Spain, he is also Professor of Endocrinology at the University of Madrid and Director of the Institute of Medical Pathology. (This photograph was taken in the library of his famous country house outside Toledo.) Like Ortega y Gasset, his friend and colleague, Dr. Marañón went into self-imposed exile during the Civil War. A firm believer in the future of Europe, he said recently: "I am proud to be a European. Prouder than of any other qualification I have." To prove it, his new visiting cards read: "Gregorio Marañón, European."

LUIS MIGUEL DOMINGUIN, *opposite*, is one of the four greatest matadors in the world. (Top bullfighters can make $200,000 a season, often make eighty appearances, three-quarters of the year on the Continent—Spain, Portugal, France—the other quarter in the Latin Americas.) He is also the handsomest, the most dramatic, and is present at many of the fashionable house parties and balls. Son of a bullfighter, Luis Miguel started to learn fighting at the age of six, made his first appearance in Portugal at ten, is now twenty-four. Famous for his work with the *muleta* and the *banderillas*, he can also perform brilliantly on horseback.

LUIS MIGUEL DOMINGUIN

CECIL BEATON



"SHAGGY DOG" SHOW

Inspired lunacy at a Festival of Britain show, wherein such screwball inventions as a smoke-packaging machine are blue-ribbon winners.

BY SYLVIA MARTIN

All over Britain men and women have been turning sober efforts to the manufacture of wonderful nonsense. To an office in London's dignified Savoy Court they came, carrying packages of such weird shapes that they were sometimes hailed by a suspicious bobby—who, however, apologized when he learned their destination. To that office, where a polka-dot zebra would be welcomed as part of the day's work, they sent letters like this:

"Dear Sir: I have a mobile skull. Mounted on wheels, it is excellent for spraying the carpets with boiling fat."

The brand-new GHQ of British zanydom is popularly known here as Department X of the Festival of Britain—X being short both for Eccentrics and Experiment in Laughter. It is Government's first recognition of a national sense of nonsense—that peculiarly British twist which has given the world Lear's limericks, *Alice in Wonderland,* Gilbert and Sullivan (the Savoy Theatre where G and S first saw the light is right next door), and the shaggy dog story. On the great exhibition grounds which opened in May, the products of earnest lunacy exhibit themselves in the Lion and Unicorn Pavilion under the banner, "The Shaggy Dog Beneath the Skin."

X is a one-man department, and that man has been having the time of his life. He is Laurie Lee, a poet sometimes given to turtle-neck sweaters, and carrying bags under eyes that Fred Allen would envy. When his French wife gave him a fountain pen guaranteed to write under water, he spent hours with it in the bathtub and founded a new school of verse—"Wet Poetry."

Reputed to be the embodiment in human form of the original shaggy dog, Lee was the obvious man for Dept. X. Installed in a tiny office he gave tongue to the press: "This department welcomes anything that must be seen to be disbelieved." Nothing more was needed.

By mail, by special messenger, or brought tenderly by their inventors, there came to him the products of years of quiet quirk—a tea set made of haddock bones, a staircase that gives the feel of walking upstairs when one is walking down, a miniature vacuum machine for sucking the invisible jam out of restaurant sandwiches, a non-thumb-hitting hammer (the part which normally strikes the thumb is missing), a counter for screwing on the stern ends of hens to register eggs as they are laid, and motorcycle goggles with windshield wipers driven by a propeller fixed to the top. A lip meter was sent by a lady whose uncle had made history with it in the West Country, where he won a championship by eating a metered mile of cranberries at a church fair.

From Southampton came the offer of a twenty-foot machine for blowing out matches. From Ickenham, a plan to tear the earth from its moorings and send it into space as its own projectile. From Glasgow, a pair of inflated rubber shoes for light walking. From Bristol, a flying saucer with its own flying cup and flying tea cosy.

Lee's hard job was to separate sense from nonsense, contrived lunacy from the real, spontaneous article. With gentle firmness he turned down one man who, claiming healing powers, especially over Holiday Headaches, offered himself for exhibition as The Human Aspirin. Another was willing to keep the Festival rain-free. He brought six testimonials of his ability to make weather, and threatened to rain if rejected. One offer considered was that of a man who maintained he could throw a rainbow over the exhibit at will, quoting different prices for parallel-to-river and right-angles-to-river.

"We have not had such a challenge to British initiative since the buzz bomb," said one of Lee's visitors. A naval officer, he had journeyed to London on a bitter winter day carrying what turned out to be a windmill made of eggshells hoarded for years from the officers' mess. It was supposed to work by heat radiation. He posed it before the fire—but nothing happened. The officer broke down. "I say, you don't think me an impostor!" He took the eggs away for further work, and an improved model is now in the Lion and Unicorn Pavilion.

Two leading industrial designers, James Lewitt and George Him, worked on a timepiece, a clock tower twenty-five feet high and painted a riot of colours. Every hour on the hour the tower goes crazy. Doors fling themselves open with a bang, revealing a tree that's growing watches, and two woodpeckers begin drumming the time on its trunk. The tulip-shaped gold dome sprouts a merry-go-round, while from *(Continued on page 133)*

THE TELL-TALE SCREEN

An observation on national temperaments, fluoroscoped in the movies

BY ANDRÉ MAUROIS

BECAUSE I had been asked to preside over a jury at the 1951 International Film Festival of Cannes, France, I spent a month seeing movies at the rate of three a day. They came from all over the world, and I was struck by the fact that national characters expressed themselves, perhaps unconsciously yet very definitely, on the screen. Of course we always knew that the literature of a country (poetry, novels, theatre) reflects the temper of a people, but one might have thought that the cinema, being dependent upon technique and working for an international audience, would be less strongly national. Experience shows that each nation has its cinema style, just as it has a style in music and poetry. No reader of a poem by Federigo García Lorca, even in translation, would guess it to be anything but Spanish; no intelligent spectator would say that *Brief Encounter* is anything but a British movie. I want to point out, in this article, some of the characteristic traits of the main movie schools.

The national character of the British seems to be singularly well adapted to this new art. Their natural reserve, the moderation of their gestures, the sobriety of their language, their hesitancy to express emotions all are to their advantage on the screen. They are accustomed to express the most violent passions less by speech and outcries than by barely perceptible changes of expression or by symbolic attitudes. It is precisely in this realm that the cinema triumphs. A half-suppressed smile would not be visible from a theatre stage except to the first few rows of the audience. The light is too diffuse, the characters too small for those watching from the galleries. On the screen, a close-up makes this same smile visible and intelligible to all. Remember, in *Brief Encounter*, the gesture with which one man took his final farewell of the woman he loved. A hand laid on the shoulder, an exchange of glances, and all was said. Or, in *The Third Man*, the girl at the gates of the cemetery who passed by the hero, refusing to see him. That was perfectly British, and perfect cinema.

It is curious to note how far a literary genre, because it reflects a national temperament, may be exactly reproduced in a country's motion pictures. Humour, the dead-pan comedy that consists of telling an incredible story with utter seriousness and making it credible through sheer precision and gravity, has always been a form at which British writers were superlative. Swift, protesting bitterly against the manners and customs of his times, had recourse to the mask of humour, and ended by arousing our interest in the extraordinary tales of *Gulliver's Travels*. The British movie-maker, when he wants to make fun of excessive rationing, of the hypocrisy of the Foreign Office, or of his compatriots' exaggerated respect for appearances, produces *Passport to Pimlico* which, like Swift's novel, is an incredible story but told with the wealth of minute detail and the cool gravity suitable to the reporting of true occurrences. In *Kind Hearts and Coronets*, the murderer (who is supposed to have killed seven or eight people before acquiring the peerage himself) tells of his crimes so naturally that the contrast between his placidity and the horrors he is describing eventually moves one to hysterical laughter. Basically it is the old clown's recipe, and the clown is of British origin.

For the past several years the Italians have held a place in the front ranks of the world cinema. At the Cannes festival they took top honours, for they had sent four films and all four were remarkable. What are the national characteristics that stand them in such good stead? To begin with they have one immense advantage: that every Italian is a born actor. Walk along any populous street in Rome or Naples. At every turn you will see marvellous little dramas or comedies acted out by great actors unaware of their talents. At Cannes they showed a flawless picture: *Napoli Milionario*. It was no more than the life of a small Neapolitan street before, during, and after the war. The leading lady was collective; the street itself played the lead. The actors, with a few rare exceptions, were not actors. They were children squabbling; vendors crying their vegetables, their oranges; housewives hanging out their wash on lines strung between tall Neapolitan houses. Few of the scenes were shot in a studio. The Italian movie-maker seizes upon life itself, then afterwards has the sound track made to match by professional actors.

Finally—last and rarest qualities—Italian directors love great subjects. They do not hesitate to build a film around what is less a story than an idea incarnate. Although *Napoli Milionario* is a comedy, the general theme of it is serious: that wars begin and end, that they destroy treasures and make fortunes, *(Continued on page 132)*



BEAUCHAMP

MISS MARGARET TRUMAN

Daughter of the President of the United States and Mrs. Truman

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . Korean and Iranian affairs with the familiarity of domestic ones, for rollbacks, oil, and the 38th Parallel are solidly linked. . . . This epigram in Charlotte Haldane's book, *Truth Will Out:* "Communism is the opium of the so-called rationalist." . . . The need of the fifteen-to-eighteen-year-olds for training in such emergency Civil Defense jobs as fire reporters (the young are extraordinarily dependable under actual emergency conditions). . . . Ezio Pinza's first released movie, *Strictly Dishonorable,* distinctly seedy. . . . Vern Sneider's *The Teahouse of the August Moon,* a vigorous, untidy, light-hearted novel of the Occupation of Okinawa. . . . The gaiety of soldiers and sailors on week-end passes riding the Saturday afternoon trains, their catchphrases: "Don't harass the troops," and "Get a hustle on that muscle."

PEOPLE ARE TALKING ABOUT . . . *Amos and Andy,* new on TV and oddly better. . . . The new young substitute for the umbrella word *casual*—"loose." . . . Such good food presents for week-enders as clam chowder from Davy Jones, or the special Roquefort salad dressing from Soupçon. . . . The full-throated popularity of Mario Lanza's records. . . . The peep into five private collections, now on public view at the Museum of Modern Art, those of Mrs. John D. Rockefeller, III, Mr. and Mrs. Ralph F. Colin, Mr. and Mrs. John Hay Whitney, Mr. and Mrs. Clifford Odets, and Mr. and Mrs. John L. Senior, junior. . . . *Touring with Towser,* a fairly revolting title for a valuable booklet, listing 3,381 hotels and motels that will let dogs in.

PEOPLE ARE TALKING ABOUT . . . *Seventeen,* a new musical, gay and artless and cleaner than a whistle, in which Alonzo Bosan, Maurice Ellis, and Kenneth Nelson stop each show with their singing of "I Could Get Married Today." . . . The grace of the exhibition, *French Drawings of Five Centuries,* at The Detroit Institute of Arts. . . . David Hulburd's book, *This Happened in Pasadena,* an absorbing case history of a public school crisis. . . . The cadence of the De Paur Infantry Chorus singing "Sound Off." . . . The careful intelligence and wise showmanship of the *Johns Hopkins Science Review* on TV; recently, to measure fear, a girl was rigged with wires, and spectators heard her heart beating normally, until a snake was thrust at her, and the beat raced wildly.

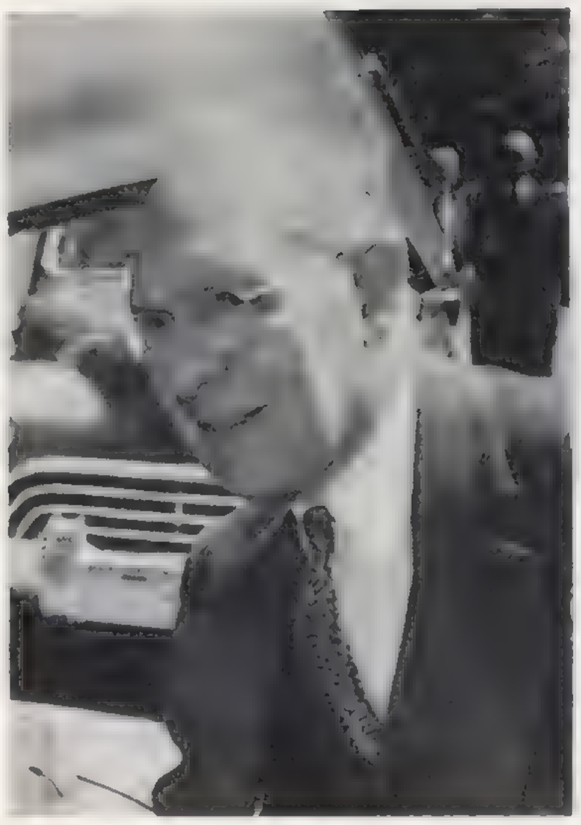
MARGARET TRUMAN has arrived as a personality in her own right in spite of the luck of being the President's daughter. With a lively prettiness, rarely shown in photographs, and with an unyielding stubbornness which is sometimes disguised behind a yielding tact, she has battered a career for herself, though like Winston Churchill's daughter, Sarah, without first-order talent and despite the country's amused refusal at first to take her seriously. Composed, never defensive, she lives as much at ease with others as with herself. This autumn she begins another concert tour, singing in some twenty cities all over America. Television audiences will see her acting non-musical parts (last season she co-starred with James Stewart on the Screen Directors' Playhouse), and radio audiences will probably hear her bunting words again with Tallulah Bankhead on "The Big Show." Miss Truman has worked hard and consistently to acquire that cool competence which is professional. And she is now a professional, judged by the definition of James Agate, for years a critic in London: "A professional is a man who can do his job when he doesn't feel like it. An amateur is a man who can't do his job when he does feel like it."

EIGHT U.S. SCIENTISTS PREDICT FOR



VLADIMIR K. ZWORYKIN
Electronics

Vice-President and Technical Consultant of the Radio Corporation of America's Laboratories, he won the 1951 award of the Institute of Radio Engineers for inventing television's vital viewing and showing tubes, technically called "scanners" and "iconoscopes." Born in Russia sixty-two years ago, he remembers well one of his first employers who told him to "drop television and work on something a little more useful."



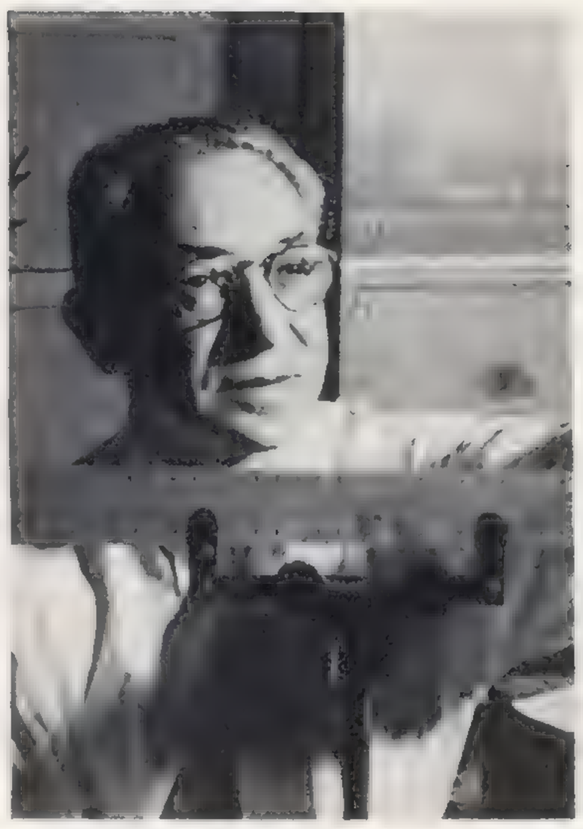
CHARLES F. KETTERING
Transportation

Director and Research Consultant of General Motors, he is one of the world's giants of engineering, inventor of the electric self-starter for automobiles, planner of anti-knock gasoline, and engineer of reliable farm lighting systems. An Ohio farm boy, known as "Boss Ket," this wiry, articulate, and seventy-four-year-old man is aggressively trying to solve the mysteries of cancer and chlorophyl.



JEROME C. HUNSAKER
Aeronautics

Head of the Aeronautical Engineering Department at Massachusetts Institute of Technology, an Annapolis graduate, he taught the first college course in aerodynamics at M.I.T. At sixty-four he likes to tell how, as a boy, he hitched a sail to a horseless farm wagon, let the wind propel him through the streets of Creston, Iowa.



I. I. RABI
Physics

Professor of Physics at Columbia University, he won a Nobel Prize in 1944 for his work with the atom. This intense man of fifty-three worries over the all too possible danger that "pure science may become the victim of industrial needs and temptations."

THEIR PREDICTIONS

ZWORYKIN PREDICTS:

High-frequency electronic devices to be used as radio knives in surgery; to diagnose brain tumours or heart conditions —and incidentally for cutting cooking time to seconds.

KETTERING PREDICTS:

Better performance and economy in automobiles with higher compression ratios; automotive gas turbines to be used first in trucks and busses; subway-like electric controls in self-contained Diesel powered single railway car for commuters, travelling 70 MPH.

HUNSAKER PREDICTS:

Jet propelled airplanes flying at one thousand miles per hour; the rocket ship principle for air warfare; helicopters for transport to and from airports.

RABI PREDICTS:

New kinds of energy guns—called synchrocyclotrons and sychrotons—to power sub-atomic particles with one billion volts, and better photographic plates to register these smashes, helping to reveal still hidden atomic secrets.

OUR FUTURE

AFTER a long look into the crystal ball, a group of famous American scientists recently predicted for the *Journal* of The Franklin Institute in Philadelphia the possibilities in their fields within fifty years. Shown on these pages are eight of the scientists and high lights of their forecasts. Two of the men are Nobel Prize winners, three are important in industry. All belong to the international élite of the scientific world. All of them know that science can not progress without generous public support; the public must be interested in scientific research. And, as a corollary, to gain this support the scientist will have to learn how to create in the public an interest and an understanding of his strivings in research.



OLIVER E. BUCKLEY

Communications

Chairman of the Board of the Bell Telephone Laboratories, he was recently appointed head of a group of eleven scientists, assigned as defense advisors in their field to President Truman. He is a soft-spoken, blue-eyed man of sixty-three, articulate, kindly, and straightforward, has had a finger in practically every major communication improvement of the past thirty-seven years.



W. F. G. SWANN

Cosmic Rays

Director of the Bartol Research Foundation of The Franklin Institute he was first interested in medicine, shifted to mathematics, and so into the study of theoretical physics and the mathematical description of cosmic rays. His avocation is the conducting of the Swarthmore Symphony Orchestra.



NORBERT WIENER

Controlled Mechanisms

Professor of Mathematics at Massachusetts Institute of Technology, he is one of the developers of the electric brain, wrote the book *Cybernetics*, outlining the technology "for control and communication in the animal and the machine." An academic prodigy at Harvard where his father was famed as a Professor of Slavic Languages, he is now a witty man of fifty-six, writes detective stories under the pseudonym, W. Norbert.



HAROLD C. UREY

Chemistry

Professor of Chemistry at the Institute for Nuclear Studies in Chicago, he won a Nobel Prize in 1934 for isolating heavy water, a discovery fundamental to all work with atomic energy. He is fifty-eight, Indiana-born, gregarious, and a brilliant public speaker.

BUCKLEY PREDICTS:

Person-to-person television talk even for conferences among several dispersed individuals; telephones in every car; automatic preparation of telephone bills.

SWANN PREDICTS:

An answer to the mysterious origin of the cosmic ray, its potential uses; for instance as a forecaster of weather and radio conditions, transmuter of atoms, and modifier of genes.

WIENER PREDICTS:

Feed-back devices acting as warning signals, among others, to detect incipient stages of cancer or heart disease by making them desperately painful; to allow the deaf to hear through their fingers; and the blind to see by a kind of sonic device like that used to hunt down submarines in wartime.

UREY PREDICTS:

Understanding of the origin of life; of the processes of living organisms; the clarification of the structure of the atomic nucleus.



CHARCOAL GREY— THE TURTLE NECK

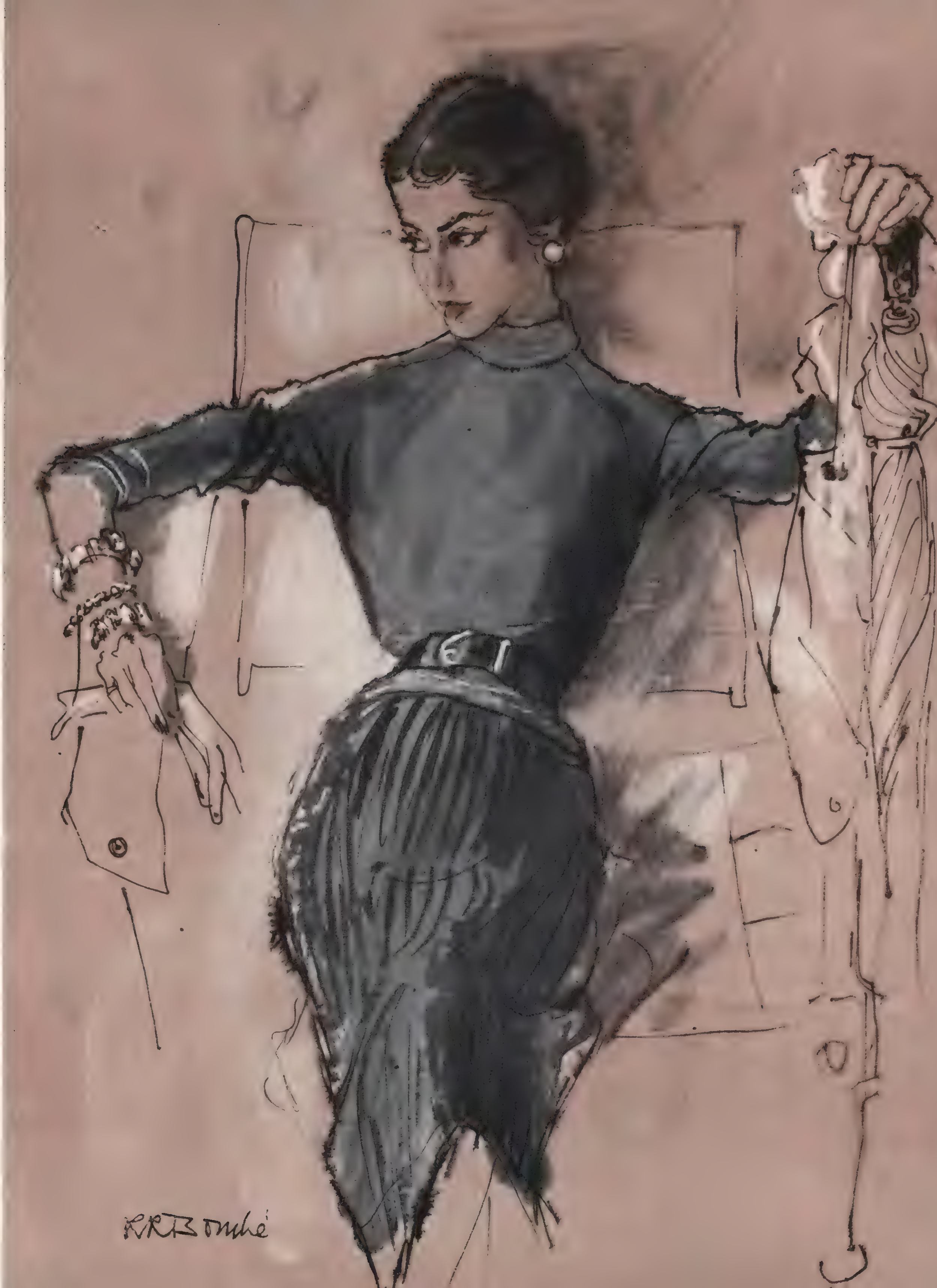
SWEATER NEWS

A grey *so* grey it almost blacks out: new dark wonder for sweaters, for wool skirts, for country life. For you?

Left: Charcoal, that black-grey, knitted into this autumn's sweater success: the turtle neck. Here, ribbed cashmere, $25, by Pringle of Scotland; worn with a gored wool flannel skirt, $30, by B. H. Wragge; velveteen Betmar cap; shooting stick. All at Bonwit Teller.

Right: Charcoal pull-over, chamois-coloured band circling its turtle neck, sleeves, hem; $15. Pleated skirt. $23. Both, in knitted wool. Both, and the tan canvas golf umbrella, with a shillelagh handle, at Bonwit Teller.

Pull-over and skirt, also at Garfinckel's: Thalhimers.


R.R. Bonhé



Right: The satin bib is running neck and neck with the woollen dress. Here, the satin is black, a buttoned bit of shine, set into Lesur's to-be-noted woollen: flinty in its colour and its texture, thin but stiff. It's a fabric with a long future—beginning this very minute. Here's a silhouette it makes possible: the taut bodice, the skirt arched over the hips, then falling straight. The dress ($235), velvet tambourine hat, bag, earrings, all by Christian Dior—New York. At Henri Bendel. Dress and hat also at Harzfeld's; I. Magnin; Holt Renfrew of Canada.

Left: A pale blue satin bib, set in the wide open space of Lesur's thin, soft grey woollen. The coat is two-faced: a bright, many-coloured tweed outside, pale blue in; cut simply, of a blanket woollen. Dress, $155; coat $225; by Jane Derby. At Bergdorf Goodman; Marshall Field; Neiman-Marcus. The pincushion pin and earrings, gold, stuck all over with turquoise; by Cartier.

PENN



THE WOOL DRESS—
THE SATIN BIB





SUIT NEWS:

THE DOUBLE-BREASTED JACKET

One of the new things you will see in the coming suits is the return of the full-jacket-length double buttoning. It makes a lean and tailored line; almost insists on a narrow skirt; takes well to a hard, flecked woollen. *This page:* Any way you look at it, it's good news. The long, top to jacket-hem lane of buttons; the narrow skirt with a d-e-e-p front pleat; the city-ish British wool tweed. Suit by Handmacher, $75; rhinestone pin by Bogoff; calf satchel by Nettie Rosenstein; all, Lord & Taylor. Suit also at J. W. Robinson; Himelhoch's. Tricorne, Mr. John. *Opposite page:* A shaped—even as you are—double line of buttons, from the foot of the jacket to the curve where the jacket turns into its own gilet. Suit by Harry Frechtel in Pacific wool-and-worsted flannel, $110. Gloves by André David. Both at Lord & Taylor. Jewellery, from Cartier. Hat by Irene of New York. Suit, also Marshall Field; I. Magnin. Lipstick, Lucien Lelong's "Sirocco."



BLUMENFELD


BLUMENFELD



COFFIN

SUIT NEWS:

THE IMPORTANCE OF TWEEDS



This page: One of the most interesting turns (in this season of interesting woollens) that tweeds could take. Deep, nubby, textured tweeds, the kind that once meant coats only, now in suits. Moreover . . . in unclassic, sculptured, dressmaker suits that could have been stiff silk. *Above:* A remarkable suit, almost carved out of rough tweed manœuvred on the bias; collarless, narrow, decidedly shaped. By Glenhunt, in flecked wool tweed, $100; alligator bag by Koret; both, Lord & Taylor. Suit, also L. S. Ayres. *Right:* Soft and narrow suit in a much-of-the-news basket-weave tweed crossing brown and black. By Hardy Amies in British woollen; not shown, a straight, hip-length coat of the same cloth. Polished black calfskin bag by Koret. All at Henri Bendel. Suit and coat, also I. Magnin. **SUIT NEWS: CHARCOAL GREY** (*opposite page*): A dark-as-flint colour, the flinty shine of gunmetal buttons—an opposite to fleecy fashions; an important balance for same. Suit by Swansdown in Miron worsted flannel, about $85; Trefousse gloves; both, Altman. Beret, Lilly Daché. Verdura jewels. Suit, also Wm. H. Block; Miller & Rhoads; Titche-Goettinger. Lipstick: Lady Esther's "Coy Siren."



MANGONE'S BELTED REEFER

This page: Signs of new season: long-haired fleece; the belted fitted coat. Signs of the designer: this particular balance of gently fitted bodice, straightened skirt, a belted waist... Mangone's new, repeated coat line. Coat of tan Stroock wool-and-alpaca; Altman; Woodward & Lothrop; L. S. Ayres. Feathered cap, John Frederics.

DIOR'S CURVED JACKET

Opposite page: Signs of new season: the rounded. chopped-off jacket shape; the tweed crossed with black. Signs of the designer: the subtle system of slants and curves that's unmistakably Dior. Suit in Stroock wool-and-alpaca fleece with a button-on Persian lamb collar, black wool skirt. Hat, Persian lamb muff also by Christian Dior—New York. All at Bergdorf Goodman; I. Magnin: Holt Renfrew of Canada.







FLOWING MINK: THE MELTED SHOULDER

Here, in three full-length coats, the news of how mink is being worked: from the back forward, up into slender shoulders and down, in a smooth continuous flow. The sleeves, *not* set in, apparently seamless; no break in the shoulder line. *Opposite page:* Natural wild Eastern Canadian mink, the shoulders marked, lightly, by banding. Ralph Marano design, at Russeks; Frost Bros.; Meier & Frank. Black velvet tricorne, Mr. John. Jewels, a treasure of diamonds, Van Cleef & Arpels. *Left:* Ranch mink in the newest and deepest of natural tones, "Black Diamond." The shoulders, rounded rays from the sunburst at the back. Coat, by Katzman & Ware, at Carson Pirie Scott. Veiling coif, Mr. John. Jewels, Van Cleef & Arpels. *Below:* The Emba mutation mink called "Aleutian," with sleeves flowing in continuous curves to the deep cuffs. At Ritter Bros.; Morgan's of Canada. The hat, coffee-colour velours, black-edged, briefly veiled, from Hattie Carnegie.



RAWLINGS





THE THREE NEW SHAPES IN BROADTAIL

...OLD FAVOURITE RETURNED

The three most significant coat shapes of the new season—the fitted coat, the curved jacket, the straightened coat with a shoulder collar—here made, with acute perfection, by Maximilian—in broadtail. This is the year of a great revival of broadtail, and Maximilian chooses it in grey, great colour of the season, which shows off, beautifully, the natural moiré markings. All three, of Hollander Featherlite broadtail: all also at Holt Renfrew of Canada. The big sailor (news with fur), in grey felt, the little hat in grey velvet, both by Mr. John. All the diamond jewels, Harry Winston.

RAWLINGS



MIDSUMMER COIFFURES,
MIDSUMMER COLOUR


6


1


5

It's a lot of hair, half a summer's worth. It seems to grow faster under the sun—almost while you watch it. And, before you know it, it's reached the Awkward Age. Here are six coiffures designed for longish hair that might be free on the beach but must be mannerly at night. (1) A high, curled chignon, the front hair crossed like ribbons. Albert-Carter.

(2) Wide at *one* side. Berthold gives a Harper Method conditioning treatment for summer-seared hair, before he does this coiffure.

(3) Wide-winged, up-swirled, and conditioned against brittleness, at the pretty, new Breck Salon. (4) Half-a-bang and a low chignon. Coiffure by Mars of the St. Regis. (5) Simple and sleek and pretty: Paschkes trademarks. (6) The side-wide coiffure, as done by Leonce. He bakes the wave in with a unique infra-red lamp treatment that gives the coiffure its body.


2

Pure gold, *opposite page:* half a summer's worth—hoarded up from the sun. The golden complexion is the real value here; the rest is the prettiest sort of fakery. The gilt hair has a sorcerer's apprentice in a Roux Color Shampoo, "Golden Blonde"; a John Hall coiffure. On the eyelids, Revlon's "Gold" eyeshadow, over a deeper tone; the orangey-red lipstick, Revlon's "Orange Sherbet." And the "jewels" are rhinestones; news in the way they are massed close to the throat, news in the extra flash they take on against a gilded skin. The dress is brown; purposely *not* to provide a complexion contrast, but very purposely to make much of it. Dress, of silk taffeta, by Ceil Chapman; Schreiner jewellery; all, Saks Fifth.


3


4

RAWLINGS







THE NEW WIDE SKIRT
5 VOGUE PATTERNS

In, in a whirl: the fashion for the full-blown skirt. Shown here, for anyone who can sew. Or, for that matter, for anyone who *can't.* (Those who can, couldn't once, you know. And now look at them!)

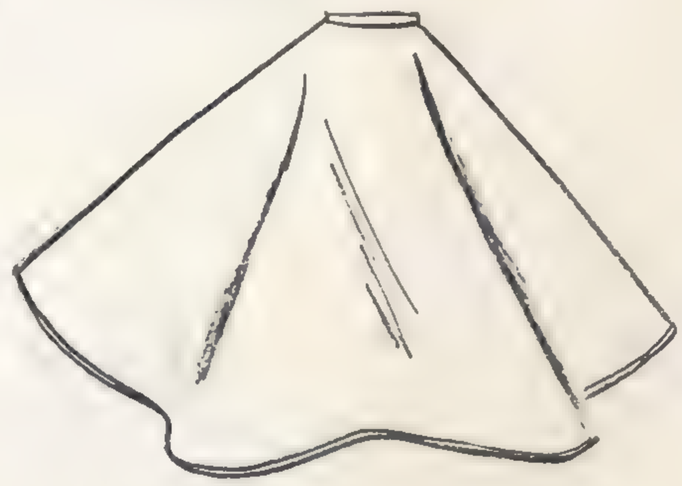
Left: **A dress for dancing, the skirt a generous circle, with part of its generosity hidden in two deep, inward-turning pleats. Pattern 7431, of red Onondaga faille of Celanese acetate rayon. "Clear Red No. 1" lipstick, by Max Factor Hollywood—whose patented colour formula will last through a whole evening; at Bloomingdale's. N. B. The slippers are red too! A model made up from this pattern (and models of other designs on these four pages) in shops listed on page 135.**

Above: **Here the fabric, a long-haired woollen, coating-weight, doubles the news of the wide skirt. Wear it with a real shirt, and cinch with a wide leather belt. Skirt, 7467, of Anglo poodle cloth. Shirt, 6979, of Lanella flannel (half cotton, half worsted). The kidskin shoes, by Capezio. The string gloves by Hansen.**

HORST

For more full skirts, see the pages following; for other views and sizes, see page 50.

What keeps the flare flaring these days: a crinoline. Made of crinoline, and here, Pattern 7312.





The full-blown skirt, a circular cut, divided neatly
into quarters by unpressed pleats.
Made particularly outstanding by a crinoline petticoat.
Pattern 7465, here of Burlington spun rayon;
the collar, the cuffs, of white linen.

HORST



Emphatic: the flare of the skirt, the nip of the waist.
The new cut, to be sheared out of tweed by your own
sharp scissors—"Easy-to-Make" Pattern 7460.
Here, the suit is of worsted Juilliard tweed.
Cheetah hat from Oce-Leopard. Muff, to order; Reiss & Fabrizio.
Gloves, both pages, by Dawnelle.
For other views and sizes, see page 50.

VOGUE
INCORPORATING VANITY FAIR
GREENWICH, CONN.

·S·E·B·

Dear Mrs. Remington:

The new chairman of the Women's
Center Fund Ball, to be
evening of October the Ninth
it is my pleasure to ask

WANTED: MORE LETTERS

BY ELEANOR PERENYI

A GOOD letter is more personal than a telegram; it is more enduring than a telephone call. Yet it is clear enough to most of us that letter-writing is in danger of passing out of our lives. An analysis of the morning correspondence of the average New Yorker would probably go something like this: two notices from art galleries, three charity pleas, four or five bills, one solicitation from a laundry. It is the exception when one receives a note from someone living in the same city. I know of only one person who still has this charming old-fashioned habit—Carl Van Vechten, who sends cards to his friends with reminders that he is thinking about them, a suggestion that they read a book he has liked, or an invitation to tea. Since they come on post cards made from his own photographs, they provide a double gratification to his friends. His is a lone voice in the wilderness of a society founded on telephonic or telegraphic communication.

Even the physical process of writing seems to be forgotten. There must be many hundreds of men in cities today who have lost the knowledge of any writing but their own signatures. There was a time when it was considered bad manners to dictate a personal note to a secretary. But now letters introducing friends; thank-you notes, and invitations to spend the week end are often, unhappily, sent second-hand. The love letter is perhaps the only one to keep its status as a private matter, and even here the telephone is acting as a substitute.

Surely there is something wrong with a condition of life where no one wants or needs to write to anyone else. It is alarming that we are too busy, or too uneasy, to pause and take stock, disturbing that we are satisfied to have no more than the hurried contact of the moment with the people around us. And it has never been more important that we cherish the individual relationship and everything that goes with it. What are the criterions of friendship? We count as a friend someone we feel free to drop in on unexpectedly, someone we like to give presents to, someone with whom we can sit, without the need of conversation. Most important, a friend is someone for whom we feel interest and concern even when he is momentarily out of sight. For this, the letter, a perpetual renewal of intimacy, is a necessity. Perhaps the most notable among letter-writing nations are the British, as anyone knows who has ever been fortunate enough to have British friends.

Letter writing inevitably has a revival in wartime. Soldiers, conscious that they are the victims of huge, impersonal forces, rediscover the importance of a few, perhaps widely scattered people they care about. But even then, brutal as it seems, many a serviceman is left gasping for home news. The tardiness and carelessness of friends and relatives about writing is a perpetual complaint in the services.

One secret of letter writing lies, perhaps, in a certain detachment, the ability to stand aside and evaluate, and this quality of detachment about ourselves, which allows us to winnow what is interesting from what is not, marks the true letter-writer. It may be a quality of mind or it may come from outside *(Continued on page 140)*

Opposite page: Two nice answers to "Anything come in the mail?" Both letters are on paper from Crane's 150th anniversary collection. On top, a heavy, white, kid-finished card for a man's thank-yous and acceptances. It's marked with either initials or an address. This one came sealed with wax, a custom happily reviving, and looks as considerable as a registered letter. The note is typed (quite properly!) on folded-over grey, kid-finished paper with a white border, which can be stamped with either a crest or monogram.
"Orleans" cards, $3.15 for 100; envelopes, $3. "Semi-Notes," $1.50 for 24 notes and envelopes.
GRIGSBY Sealing wax, $.75. Sterling silver letter opener, $6.50, plus tax. All, Lord & Taylor.

ACCESSORY BLACK NEWLY STRONG



Accessory black, newly strong fashion because of the crossed-with-black fabrics. (See pages 70 to 73.) To wear with them, black. Not as the play-safe accessory colour, but black as high seasoning—and for solid colours, too. (See the black glove idea on page 69.) You might consider making these your accessory backlog—black gloves, shoes, and bag—wearing them (sometimes) in concert. You might choose from the new examples on these pages.

Above: Black kidskin opera pump, narrow, and narrower to the eye for wing cut-outs. By Newton Elkin, $25; from Lord & Taylor.

Left: Black calfskin bag, a newly soft satchel shape, light, leather-lined. By Coblentz, $55 plus tax; Saks Fifth Avenue.

Below: Black umbrella, with a French whip-handle. By Schreck, from Saks Fifth Avenue.

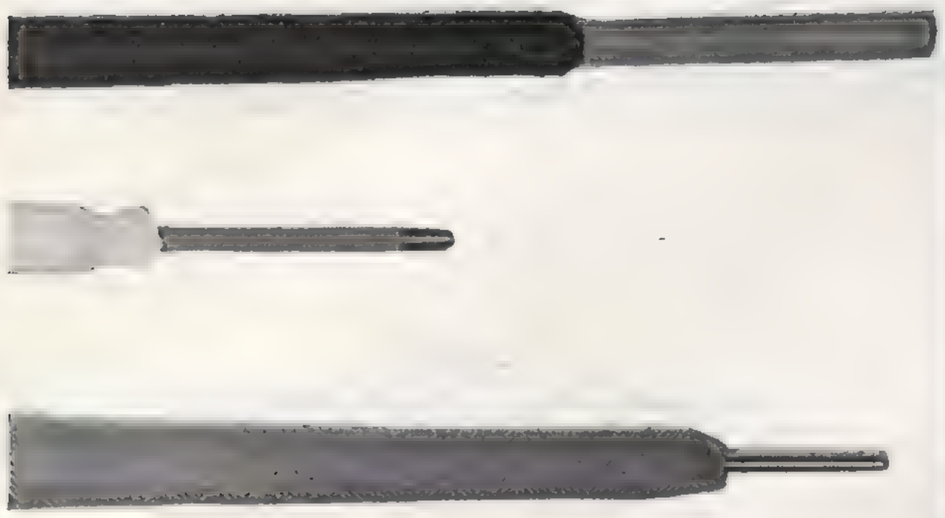
HERBERT MATTER



Above, left: Two blacks in one, the matte black of suède, the bright black of polished calfskin, for the two parts of a lean-line tie. By Newton Elkin, $23; from Lord & Taylor. *Above:* Pointed black: opera pumps made on a very tapered Spanish last. Shoes that take the rough with the smooth: Calcutta lizard across the toe, with high-gloss calfskin paving the back, $30; from Delman. *Left:* Tapered black suède opera pump, tapered the more by the ribbon-like swing of calfskin toward the pointed toe, the bow. By Palter DeLiso, $28 from Bonwit Teller. Our idea of the best-with-black stocking: pale, pale flat-toned nylon, that gives a powdered look to the leg. This one: "Princess," by Picturesque, 60-gauge, 15-denier, $1.75, at Lord & Taylor. For other nylon stockings in the same mild colour range, see page 134.



IT NEEDN'T
RAIN



No, it needn't rain for you to wear these wonderful coats. One might be your *main* day coat of the season, the other a year-round evening wrap. Each carries a dividend—the insulation of a Milium lining (warm in winter, cool in summer)—and a secret: an invisible *over*-coating, that makes it a raincoat, too. Now, go out, and don't look at the sky. *Opposite:* Fitted wool, as precisely tailored as a navy coat, as weather-wise as an admiral, with knife-sliced lapels, neat waist, easy shoulders lowered by tabs. By Hardy Amies for Lawrence of London's "Designers' Coat Collection." In Cravenette-processed grey Dormeuil Frères worsted ottoman, $125: Bergdorf Goodman; I. Magnin. Black silk umbrella, $17, from Uncle Sam. *Right:* Caped velveteen, black streak. Drawstring transposes cape into collar, or hood. Sleeves run with elastic, to keep weather out, flare cuffs. Paris design, for Lawrence of London's "Designers' Coat Collection." In Zelan-treated Crompton velveteen, $85. Silk umbrella, by Lusterman Seldis, $20. Both, Lord & Taylor. Velvet tiara; Mr. John. Coat, also Carson Pirie Scott; Halle Bros. *Opposite:* Ideas in umbrellas, umbrella cases. *Top:* Striped denim case, acetate rayon umbrella, by Henryson, $7.50; Saks Fifth. *Next:* Plaid rayon taffeta umbrella; fruitwood crook, by Buchner, $23; Henri Bendel. *Centre:* Acetate rayon umbrella in fresh white. By Frankford, $6; at Gimbel's. *Next:* Tweed case, Celanese acetate rayon taffeta umbrella, by Town; Bergdorf Goodman. *Below:* Black case, red cuff. All of acetate rayon, by Polan Katz, $10; Bloomingdale's.

TED CRONER

APRON-DRESS IDEAS—"HARNESS" DETAIL

Watch these three by Carolyn Schnurer team with what you have; take over an 18-hour day. *Below:* The harness apron is black Crompton rayon velvet, $25. It's worn over a wide, pleated skirt of Skinner rayon taffeta, $20. Wear the apron with almost any wide or full skirt; the skirt with any blouse. Nice with black, the no-colour "Melody" stockings by Waltham. Velvet pumps by Palter DeLiso, $23. All, Bonwit Teller; dress, also Garfinckel's; Famous-Barr. *Opposite page, left:* A workman's apron, copied in soft beige Warren of Stafford fleece, $18; is worn over one of the most useful dresses ever, in grey Milliken Orlon-and-wool, $30. *Opposite page, right:* The harness idea begins in black faille across the pocket, loops the waist of a narrow grey Shamokin wool tweed skirt, $18. Part of the country look, the neat grey Wyner worsted jersey shirt, $15. The tweed stole is lined with the same Skinner rayon-and-wool faille, $13. All, this page, at Bonwit Teller; Himelhoch's; Thalhimers; Hutzler's.





TED CRONER



FOR THE NEW GREY DRESS A NEW PLUS

The plus of a knitted touch—or a bright velveteen jacket. The point: a second texture, a fresh strength to the strong fashion for greys.

This page: New plus for new fitted grey flannel, a knitted turtle-neck gilet of white wool. Dress of Hockanum worsted, $55; gilet, $9. English pigskin bag, from Greatrex. All at Bonwit Teller. Calfskin opera pumps, by Evins; I. Miller.

Opposite page: Plus for two parts of grey, red jacket of Crompton velveteen; $40. The pleated skirt ($35) and sleeveless top ($18) both of Milliken Orlon-and-wool.

Far right: Plus for soft grey Crompton velveteen, soft grey knitted wool at the waist, the yoke; $55. (You might add, as here, a scarf, jewels.) The calfskin shoes with both dresses by Palter DeLiso. All at Bonwit Teller. Alligator bag, I. Miller.

All three dresses and the jacket are by B. H. Wragge; are also at Frost Bros.; Wanamaker's, Phila.; Garfinckel's; Hudson's.

BALKIN



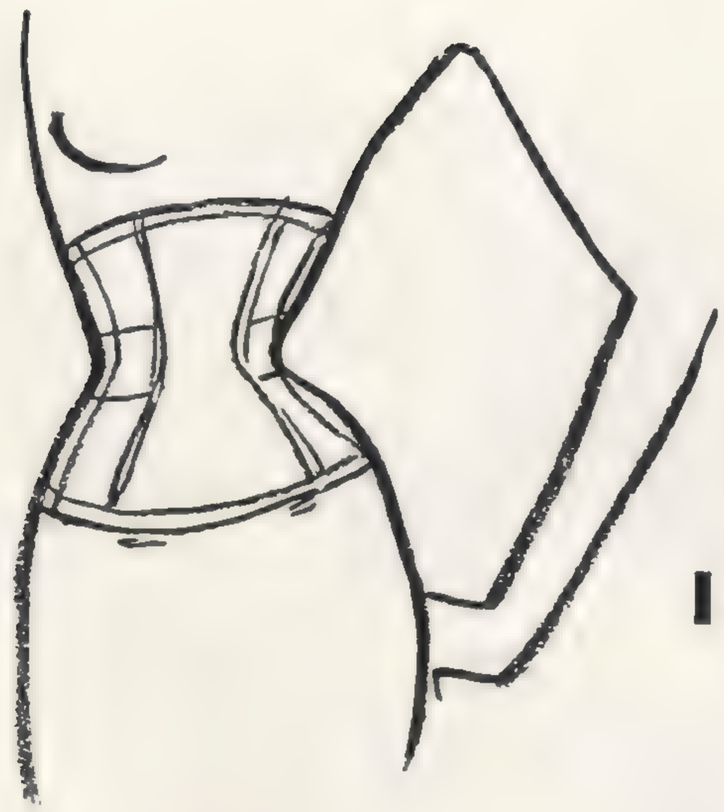




BLACK WHITE GREY

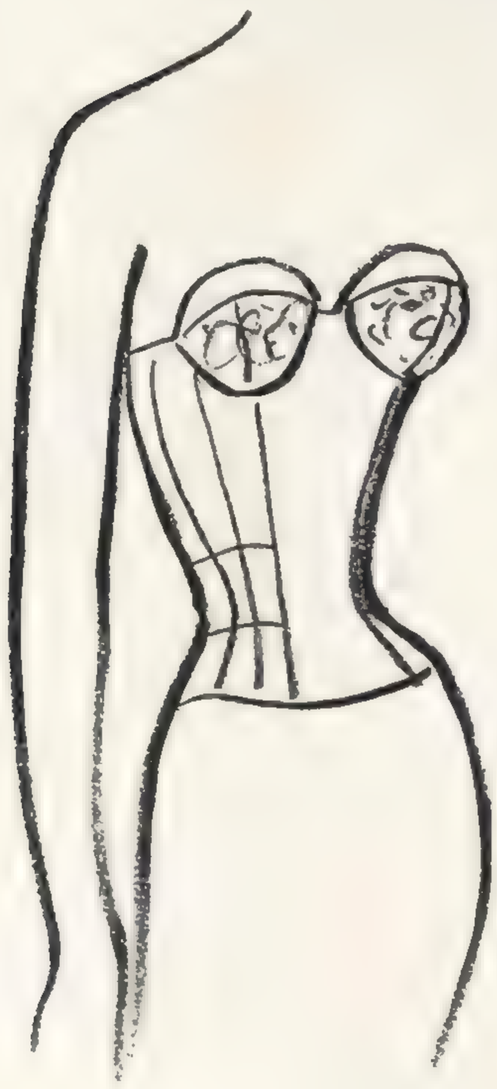
New floor plan; new fibre range

Fresh fashion in décor: carpeting in black, white, grey, singly or together, for a clear, untiring elegance that will not argue with any colour palette you choose or change. A colour platform you might use as a whole floor-covering or as accent rugs, anywhere from a drawing room in town to a child's country playroom—because black and white and grey carpetings come in so many new variations of pattern, texture, fibre, price; for instance:
Opposite page, left, top: Rayon carpeting, deep black-white-and-grey tweed texture, by Bigelow Sanford. *Next:* Moroccan wool rug in a black-and-white diamond pattern with shaggy pile, by Ohan Berberyan. *Over it:* Grey nylon carpeting with raised ellipse design; light, lasting, easy to clean; Nye-Wait. *Rolled up at left:* Grey wool twist, by Gulistan. *On the floor:* Greek key pattern wool carpeting, in black against a white background, by Mohawk. *Next:* Black-and-white hemp-and-cotton; and at *centre*, muted grey rayon carpet; both, Edward Fields. *This page, top left:* Deep white border, smooth black centre; wool carpeting by Margo de Montané. *Below:* Grey half-rayon, half-wool; Alexander Smith. *Centre:* Two-tones-of-grey paper fibre carpet; Waite. *Top right:* Spanish rug in black-and-white wool; from Schumacher. (For details and prices, see page 139.)



IN YOU GO!

Very much in. At the waistline, that is. For the width of the new skirts should stem from a trim small waist—always a nice thing to have, anyway. And this season it is made easy. Here, three examples of new ways, easy comfortable ways, to smooth and diminish, or define, the waistline. Two, as you see, are continued in one direction or another, are designed to accomplish even more. *Above:* Waist-nipper rising high enough to control a roll. This competent trifle may be worn without a girdle or over a girdle. Made of nylon leno elastic with a front panel of sheer nylon taffeta, an elastic tape running through the centre between the slight bones—to give enough *give* for all-around comfort. $6. *Below:* Waist-nipper and brassière as a joint operation to secure an uninterrupted line. Complete it with a girdle and you have a fine all-in-two. This version of the waist-nipper is made of nylon leno elastic with nylon taffeta front panel. The strapless brassière section, nylon marquisette, plain and embroidered, lightly boned. The top curves may be flipped down for a deeper evening décolletage. $9. *Right:* Waist-nipper and girdle joined at the back. The boned nipper, nylon power net with front panel of nylon-and-rayon satin. The boneless slip-on girdle, nylon power net with elasticized rayon satin panels. $13. All three, "Small Waists" by Flexees. At Altman; Marshall Field; The White House.





Dagmar



"Moonlight Mist"—worth its weight in perfume

Gourielli's new MOONLIGHT MIST is worth its weight in perfume. It has the fabulous cling of perfume. The same deep richness. The same true fragrance of fresh flowers. And it is blended and aged with all the skill that goes into perfume. Actually MOONLIGHT MIST is a totally *new kind* of scent—much, much stronger than toilet water, and much less expensive than perfume. It is an enfleurage of the world's most beautiful spring and summer flowers—lilacs, lilies of the valley, mimosa, and violets. All the best stores carry MOONLIGHT MIST—4 ounces for 3.50, 2 ounces for 2.50, dusting powder 3.00. For store names, write Gourielli, Inc., 16 East 55th Street, New York City. *Prices plus tax*

GOURIELLI



"Seven Years I Have Not Slept In A Bed..."

To Georgia, sleeping on the damp, cold earth is but one memory of a childhood that has known only grim despair. Her heritage of horror and stark tragedy began in 1943, when her father perished, along with all the males over 15 in her Greek village. All were burned, hanged or shot by raiding Germans. Their home destroyed by fire, Georgia and her mother moved into what was formerly a stable. Somehow they survived. The earthen floor of the hovel was their bed.

But suddenly, a miracle has come into Georgia's life—she has learned that words like love, kindness, tender care, have meaning for her too! Gratefully she writes to her American Foster Parent, "My mother and I were very moved by your wonderful gifts, 1 bed, 1 mattress, 1 quilt and 2 sheets. It is seven years now that I have not slept in a bed. Suddenly I'm the richest person in the world. I pray to God to keep you well and happy. With much love and fond kisses."

This ten year old is but one of thousands needing help. Many have been maimed and disfigured by war. Funds are needed for plastic surgery, artificial eyes and prosthetic limbs.

You alone, or as a member of a group, can help these children by becoming a foster parent, or by contributing funds for plastic surgery, artificial limbs, glass eyes. You will receive a case history and photograph of your child, who is told clearly how he is being helped and that you are his foster parent. Children thus feel that they have a friend, rather than someone who is just giving them charity. Correspondence through our office is encouraged so that you can ask the child questions about his health and welfare that you would want to know if these were truly your own children.

The Plan is helping children of fourteen different nationalities—in Greece, France, Belgium, Italy, Holland and England. By aiding these children you are working for the greatest aim of all—for peace.

The Foster Parents' Plan for War Children does not do mass relief. Each child is treated as an individual, with the idea that besides food, clothing, shelter and education, he or she will live in a home-like atmosphere and receive the loving care that so rightfully belongs to childhood. Your help can mean—and do—so much. Won't you give it—TODAY?

Contributions Deductible From Income Tax

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Partial List of Sponsors and Foster Parents

Nancy Craig, Mary Pickford, Mrs. William Paley, Mr. and Mrs. Fredric March, Joan Bennett, Helen Hayes, Edward R. Murrow, Larry LeSueur, Ned Calmer.

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I will pay $15 a month for one year ($180). Payments will be made monthly ( ), quarterly ( ), yearly ( ). I enclose herewith my first payment $.....

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Name.....

Address.....

City..... Zone..... State..... Date .....

Contributions deductible from Income Tax

THE TELL-TALE SCREEN

(Continued from page 93)

but that the daily life of the poor returns always to its fragile and precarious point of departure—the wisdom of a people who have seen conquerors pass and Rome endure.

Malaparte's *Forbidden Christ* is a somewhat melodramatic film but its theme is a fine one: man is forbidden to make a Christ of himself. In vain one of Malaparte's characters endeavours, by sacrificing himself, to save another man as Jesus saved all men. The sacrifice will be fruitless. Just as Luigi Pirandello's drama escaped the banality of worn-out subjects through an intellectual revival, the Italian cinema is seeking fresh subjects—and finding them. In this context much has been said about neo-realism; but it is more than that. To realism of execution is added symbolism of conception.

The American national characteristics are more difficult to sort out, simply because one of them is American internationalism. America is still a melting pot, and all the European cultures can be found boiled up together in Hollywood's gigantic kettle. It has been said that *Sunset Boulevard* recalls certain traits of the German motion picture of the 1920's, and this is true. But it is in the contemporary comedy of manners that the American cinema is at its best. Films set in Europe are rarely handled with complete success by Hollywood, but films like *Philadelphia Story, The Best Years of Our Lives, All About Eve, Woman of the Year* are masterpieces because they are strictly true. One feels that the scenarist, the director, are dealing here with subjects they know down to the last detail.

In *All About Eve* we find a quality of humour that recalls the Anglo-Saxon origins of the United States. Here, as in the better British films, all is said in a gesture, the flicker of an eyelid. Bette Davis reaches the perfection of understatement. American dialogue is brilliant and amusing in films as it is in life. No other country, at this present time, has a spoken language so new, figures of speech so amusing and so unexpected. The Italian and the French are perhaps better at making a point or an analysis of emotion. The American excels at dialogue because his natural brevity, his abrupt curtailments are adapted to the cinema.

The need of a happy ending was for a long time a characteristic of the American motion picture. It was a reflection of the people's optimism and their sentimentality. I remember one producer who regretted that Joan of Arc ended her life at the stake, and would have preferred to have her marry King Charles. But Hollywood has been told so often that moral preoccupations were ridiculous that now they pride themselves upon permitting a film to end unhappily. *Sunset Boulevard* ends in murder and madness; this does not prevent the picture from being great. *A Place in the Sun* is climaxed by the hero's walk toward the electric chair. May I say that I hope that in many cases Hollywood will remain faithful to the happy ending? For after all, it is not true that in life everything turns out for the worst. This confidence in the triumph of Love, of Justice, is one of the charms of the American character, and it is well that this national trait reflect in the national cinema. I liked a film about the men blinded in the war, *Lights Out*, because it expressed that faith in the possibility of overcoming misfortune which has been and will be America's strength.

The attributes that make a great motion picture director in France are those of every great French artist: the need of clear construction, the love of a good artisan for technical perfection, and a poetic sensuality that lends its charm to the simplest things and persons. As Degas or Manet could make a masterpiece by painting an undistinguished little woman dressed in black, as Chardin or Cézanne can move us with drawings of the most ordinary objects, so Becker (in *Antoine and Antoinette*, in *Edouard and Caroline*) takes a middle-class French couple and around them creates a charming movie. Marcel Pagnol, in *The Baker's Wife*, Autant-Lara in *Devil in the Flesh* are able, without shocking the audience, to evoke those carnal emotions that have been the beauty of so many French novels. René Clair has never been better than when he was translating the poetry of Paris into visual images.

In fact love of Paris is in itself a French national characteristic. We love our city so that we never tire of walking through Paris. In Duvivier's last film, *Sous le Ciel de Paris Coule la Seine*, Paris is the leading character, as she was in *Sous les Toits de Paris* and in *Quatorze Juillet*. There are so many diverse beauties in the city that the movie-maker can always find new and unexpected images.

Of Spain and Latin America there is much to be expected for the future. Passion, sensuality, folk music and dances, originality of setting, all the elements of great cinema are to be found in these cultures. They will have to overcome the temptation of the facile picturesque: castanets, bullfights, and gipsies, and take their subjects from the daily life of their people. Mexico has just done so with a terrible but fine film by Bunuel, *Los Olvidados*. The Spain of Goya, Velásquez's beggars seem reborn in these merciless images. In a more pleasant vein I very much liked a Venezuelan picture called *La Balandra Isabel Llego Esta Tarda*. This one combines *Kim* and *Carmen*, telling the story of a captain saved from a dangerous woman by the courage of a small boy. The young Venezuelan cinema scored with its first round. Spanish or South American, the actresses from these countries are extremely beautiful. There is a Brazilian, Eliana Lago, who will go far.

The Russian films are very Russian, because that is the way they want them. We have encountered before, in the works of Turgenev and Dostoevski, intensely nationalistic ar-

(Continued on page 133)

THE TELL-TALE SCREEN

(Continued from page 132)

tists whose aim it is to be freed of the Occident and create a truly Russian art. Grigory Rochal's *Moussorgsky* is a biography of the great composer, designed to show that he liberated Russian music from foreign influences and that he drew his inspiration from the people.

A second characteristic: the Russian cinema is didactic. It insists upon *proving*, it must participate in the work of propaganda; it is under orders to be functional and not formal. The films are oriented and designed to magnify the effort made by the Russian people. In *Knight of the Gold Star* the documentary is romanticized, the subject being the career of the young worker-hero who undertakes to electrify his kolkhoz, and succeeds. I viewed this picture with interest; it revealed a kind of life about which we are curious and it exalted constructive effort. It would have been a work of art if there had not been, from time to time, an excess of propaganda. Add, as background to the story, beautiful countrysides in colour, golden oceans of wheat, birch forests, and you rediscover Tolstoy. For he too was nationalistic, didactic, dogmatic, and poetic. Eternal Russia.

And eternal Germany. We saw several German films and observed once more that nations change but little. I do not mean that the Germany of Adenauer was the Germany of Hitler; but the archetypes that haunt the German soul are still the same as in the times of Goethe and Hoffmann. A German movie-maker remakes *Faust* in spite of himself, as Thomas Mann writes a *Doctor Faustus*. In *Der Fallende Stern* (a story about a comet and the end of the world, symbolic of war), we found Mephistopheles again, the metaphysical struggle between Good and Evil, and the final redemption of Faust, saved by love. Doctor Caligari is no more dead, in Germany, than Doctor Faust. One would like, in addition to these "tales of mystery and imagination," to see some human and realistic films about the life of the German people in this period of reconstruction. *The Apocalypse* is a sacred book, but not the only book.

So it is true of the cinema, as of the theatre, that creative art is intensely national. Just as a novelist has a better chance to produce a great book when he writes about a country where he knows all the ways of men, a movie-maker has a better chance to understand the charm and drama of the country where he lives his daily life. Great art is national not only in its choice of subjects but also in its way of treating them. But passive enjoyment of art is international, and the movies, just because they are intensely national, can and should help all nations of the world to understand each other.

Are we not made, as notes of music are,
For one another, though dissimilar?

"SHAGGY DOG" SHOW

(Continued from page 92)

a window on the left a fisherman draws up a catch of striped fish out of a bucket. Over the protruding sign of a gilded sunflower from which an open umbrella is suspended, a watering can appears and pours down water—some kind of symbol for the British weather.

Too tall for Shaggy Dog Hall, this charming idiocy stands and performs in the Pleasure Gardens.

The masterpiece now at the exhibition is a machine for grinding smoke. You attach it to the chimney. The smoke is drawn into a funnel and sent between two wheels (which can be pre-set for the degree of refinement) which grind it into fine carbon. This is carried on a conveyor belt and bombarded by purifying rays. Then, all neat and clean, it slides down a chute, at the bottom of which it can be either packaged as a souvenir for visitors, or carried up into the chimney to become smoke and raw material again.

The inventor is a gentleman of restless mind named Cuthill Wood, who has cluttered up his home with strange gadgets. He has an electric seeing-eye system which informs him, in bed, when the newsboy has deposited the morning paper. On his roof he maintains an arrangement which tells him, by means of a system of lights set off in the living room, whether it is raining, and how much. Of course he could find out by stepping up to the window, but that wouldn't be scientific. The roof gadget controls a mechanism attached to the clothesline, so that when it rains, this robot automatically reels the washing into the bicycle shed. (The ingenious Mr. Wood comes from Manchester, a town in which a few drops of freshest rain will turn a line of newly washed clothes black.)

Lee sees a great future for the smoke-grinding machine. "Suppose you are an Englishman living in New York, Egypt, or Singapore. You are homesick for a whiff of London. What better could a kind friend do than send you air mail some smoke packages from home. Not just any smoke, but the smoke you pine for. The Londoner knows the difference between Camden Town smoke and Lots Road, Chelsea, for instance. Think what a lift it will give to a Brixton man stuck on the Riviera, weary of all that fresh air and sunshine, to get a packet of real Brixton Factory Smog, vintage of midwinter 1950! Yes, the thing has a future. . . ."



Take off to fall . . . in a coat that's head and clouds above the rest for traveling, for fashion, for fabric . . . for wearing just about everywhere you can imagine! Luxuriously tailored by Briny Marlin, famous tailor for those glamourous TWA hostesses. Heavenly 100% wool Cloudsdrift Fleece with engine-whirl buttons. Colors: TWA Red, Grand Canyon Copper, California Gold, Kansas Wheat, London Lilac, Roman Olive. Sizes 8-16. An exciting buy at about $60.



Miss Louise Haynes, pretty TWA hostess says, *"Briny Marlin suits me . . . perfectly!"*

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FAMOUS IN SPAIN

(Continued from page 81)

juridical questions. The school has prepared for the first time in Spain, missionaries for the labour field. (In June, 1948, the Pope gave his benediction to the school, its founders, and instructors.) The priestly students study, among other problems, Spanish agrarian difficulties, and Communism, in order to understand this great enemy of the Church. Canon Emilio Benavent, a former professor of philosophy, who studied at the Madrid University under Ortega y Gasset, is the school's professor of Communism. Now that Bishop Herrera has seen this plan for socially minded, socially prepared priests under way, he has begun to work towards a group of model parishes, near industrial plants, where workers, who have been living in the most miserable conditions, can have better houses and more comforts.

Although much that the Bishop is doing has been extraordinarily successful, there was a small touch of irony in the reporting of a recent series of lectures he gave in Madrid. Most of the talks were importantly reported in the Spanish press, but his final one, "The Press in a Catholic State," in which he stressed the need of allowing freedom of the press when it does not contrast with morality, was not mentioned in the newspapers. Censorship had red pencilled it.

THERE IS GREAT CURIOSITY about the composer De Falla's symphonic poem, *Atlantide*, which has never been heard by the public. After De Falla's death in Argentina several years ago, his sister, María del Carmen, brought back to Spain, in a scuffed black leather brief case, the manuscript which was then placed in an iron chest. So far she has refused to let the music be heard because: "The maestro told me that the part of God can be sung only by the voice of a pure man without sin. Such a man does not exist today."

EVERYONE GOES TO FUT-BOL, which is really our soccer, second to bullfighting in popularity, with the champion players public figures. At the once-a-week Sunday games in the Madrid stadium, professional teams of Madrid, Barcelona, Seville, Valencia, and certain International ones, play to sixty thousand spectators. (Madrid also has several baseball teams, called *pelota base*.) Although many of the young Spaniards are devotees of *fut-bol*, it has not cut in too seriously on the love of bullfighting. There are still three hundred and fifty bull rings, and a great matador represents to Spaniards what to Americans would mean a combination of Joe DiMaggio, Clark Gable, Frank Sinatra, and Joe Louis.

FAMOUS IN SPAIN is María Luisa Caturla, the great authority in the international art world on the painter, Zurbarán; she is now writing a book about him. (Last winter she gave a series of lectures in this country.)

PEOPLE TALK OF MARÍA ANGELES MORALES, a twenty-year-old singer, with a charming face and a beautiful voice, who sang with great success in Holland and Aix recently and will sing at Biarritz at the "Spanish Fortnight" in September.

FAMOUS IN SPAIN—Luis Escobar, head of the national theatre—Teatro María Guerrero. He is taking his revolutionary productions of the Spanish classic *Don Juan Tenorio* to Biarritz with two different sets of décor and costumes by Dali. In one version, the heroine, Doña Inés, is clad as half-nun and half-Easter lily. In the second version she is a white dove in a silver cage, with Don Juan as a night-blue bird of prey.

ACCESSORY BLACK

Here, a list of stocking colours to wear with black, in the same pale range as the stocking on page 120.

"Crystal Dawn," by Archer.
"Delicate Shadow"; As You Like It.
"Smooth Taupe," by Berkshire.
"Fire Opal," by Bryan.
"Winsome," by Cameo.
"Lorraine," by Dior.
"Dinner Date," by Kayser.
"Moonbeam," by McCallum.
"Canyon," by Spurgeon.
"Neutral Taupe," by Strutwear.



VOGUE PATTERNS

A made-up model of Pattern 7431, shown on page 114, and other Vogue College designs, may be seen in the fabric department of the following stores:

Albany, N. Y.....W. M. Whitney & Co.
Albuquerque, N. M.....Hinkel's
Allentown, Pa.....Hess Brothers
Amarillo, Tex.....White & Kirk, Inc.
Anderson, S. C.....Gallant-Belk Co.
Arlington, Va.....Home Stitch Shop
Asheville, N. C.....Ivey's Inc.
Atlanta, Ga.....Rich's, Inc.
Atlantic City, N. J.....M. E. Blatt Company
Austin, Tex.....T. H. Williams
Baltimore, Md.....Hochschild, Kohn & Co.
Beaumont, Tex.....The White House
Boise, Idaho.....Falk's
Boston, Mass.....Jordan Marsh
Bridgeport, Conn.....D. M. Read Co.
Brooklyn, N. Y.....Abraham & Straus
Buffalo, N. Y.....J. N. Adam & Co.
Charleston, W. Va.....The Piece Goods Shop
Charlotte, N. C.....Belk Bros. Co.
Chattanooga, Tenn.....Miller Bros. Co.
Chicago, Ill.....Carson Pirie Scott & Co.
Cincinnati, Ohio.....The John Shillito Co.
Cleburne, Tex.....Howell's
Cleveland, Ohio.....The Halle Bros. Co.
Columbia, S. C.....Belks Dept. Store
Columbus, Ga.....Kirven's
Columbus, Ohio.....F. and R. Lazarus Co.
Corsicana, Tex.....J. M. Dyer Co.
Dallas, Tex.....A. Harris & Co.
Denver, Colo.....Daniels & Fisher
Detroit, Mich.....The J. L. Hudson Company
Dubuque, Iowa.....J. F. Stampfer Co.
Duluth, Minn.....Edward F. Wahl Co.
Durham, N. C.....Ellis Stone
Elkhart, Ind.....Ziesel Brothers
El Dorado, Ark.....Samples
Erie, Pa.....Trask, Prescott & Richardson Co.
Everett, Wash.....The Bon Marché
Fresno, Calif.....Cooper's Dept. Store
Gadsden, Ala.....Belk-Hudson Co.
Gulfport, Miss.....The Sew and Save
Hamilton, Ontario, Canada
The G. W. Robinson Company Limited
Harlingen, Tex.....Engnehl's
Houston, Tex.....Levy Bros. Dry Goods Co.
Huntington, W. Va.....The Piece Goods Shop
Indianapolis, Ind.....L. S. Ayres & Co.
Jackson, Miss.....R. E. Kennington Co.
Jacksonville, Fla.....Cohen Brothers
Kalamazoo, Mich.....Gilmore Brothers
Kansas City, Mo.....Macy's
Lafayette, La.....Heymann's
Lincoln, Neb.....Miller & Paine Inc.
Los Angeles, Calif.....Robinson's
Louisville, Ky.....Stewart's
Lubbock, Tex.....Hemphill-Wells Co.
Madison, Wis.....Harry S. Manchester
McKeesport, Pa.
Fine Fabrics—Fashion by the Yard
Memphis, Tenn.....J. Goldsmith & Sons Co.
Miami, Fla.....Burdine's Inc.
Minneapolis, Minn.....The Dayton Company
Monroe, La.....The Palace-Masur Bros.
Montreal, Québec, Canada
The Robert Simpson Montreal Ltd.
Muncie, Ind.....Ball Stores Inc.
Nashville, Tenn.....Harvey's
Nassau, Bahamas, B.W.I.....Island Book Shop
Newark, N. J.....L. Bamberger & Co.
New Haven, Conn.....The Edw. Malley Co.
New Orleans, La.....Maison Blanche Co.
Newport News, Va.....Nachman's, Inc.
New York, N. Y.....Bloomingdale's
Niagara Falls, N. Y.....J. N. Adam & Co.
Northgate, Wash.....The Bon Marché
North Hollywood, Calif.....Rathbuns
Oak Ridge, Tenn.....Lovemans
Oklahoma City, Okla.....Kerr's
Omaha, Neb.....Thos. Kilpatrick Co.
Orlando, Fla.....Yowell Drew Ivey Co.
Ottawa, Ontario, Canada
Murphy-Gamble Limited
Parkersburg, W. Va.....Surprise Store
Pasadena, Calif.....Bullocks-Pasadena
Passaic, N. J.....Herman Bros. Silk Shop, Inc.
Paterson, N. J.....Meyer Brothers
Pittsburgh, Pa.....Joseph Horne Co.
Pomona, Calif.....Orange Belt Emporium
Port Arthur, Tex.....Loper's Style Shop
Québec, Canada.....Syndicat de Québec Ltée
Reno, Nev.....Gray-Reid Wright Co.
Richmond, Va.....Miller & Rhoads Inc.
Riverside, Calif.....Rouse's Inc.
Roanoke, Va.....S. H. Heironimus
Rochester, N. Y.....Sibley-Lindsay & Curr Co.
Sacramento, Calif.....Weinstock-Lubin & Co.
Salt Lake City, Utah.....Z C M I
San Bernardino, Calif.....The Harris Company
San Jose, Calif.....Hale's
Santa Ana, Calif.....Rankin's
Seattle, Wash.....The Bon Marché
Sherman, Tex.....Taylor-Vaughan
Sioux City, Iowa.....Martin's
Spokane, Wash.....The Crescent

(Continued on page 139)

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VOGUE'S BUYING GUIDE

Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate, of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are the stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought. . . . You will find Vogue Patterns at stores marked *



2ND COVER



PAGE 2



PAGE 4



PAGE 7



PAGE 10



PAGE 11



PAGE 13



PAGE 16



PAGE 19



PAGE 21



PAGE 22



PAGE 25



PAGE 28

PAGE 29



PAGE 34

AMICALE

NOMOTTA

YARNS

PAGE 35



PAGE 36



PAGE 38

ALABAMA

BIRMINGHAM J Blach & Sons 38
Burger Phillips* 4, 10, 28, 29, 36
Kesslers 64
Loveman Joseph & Loeb* 16, 19, 40, 49, 66
New Ideal 43
Louis Pizitz Dry Goods Co* 22, 35
MOBILE C J Gayfer & Co 16, 35, 64
L Hammel Dry Goods Co* 2nd C, 10, 19, 22, 34, 38, 43, 66
Raphaels 19, 36
MONTGOMERY John Danzieger 2nd C, 13, 38
The Fashion Shop 64
Montgomery Fair* 35
A Nachman* 2, 16, 19, 36, 43

ARIZONA

GLOBE Lucilles 43, 64
PHOENIX Goldwaters* 2, 4, 19, 36, 64, 66
Korricks* 43
Diamonds 16, 40
TUCSON Levys 40
Redfern's 43
Albert Steinfeld & Co* 4, 19, 66

ARKANSAS

FORT SMITH Arcade Department Store 28, 29
Boston Store Dry Goods Co* 10, 19, 36, 38, 43, 66
Tilles Inc 2, 16, 64
LITTLE ROCK The Gus Blass Co* 16, 22, 49
Green's 43
The M M Cohn Co* 35, 36
Pfeifers of Arkansas* 10, 19, 21, 28, 29, 38, 64

CALIFORNIA

BAKERSFIELD Malcolm Brock Co* 66
Wellis 43, 44
BERKELEY J F Hink & Son* 2, 43
BEVERLEY HILLS I Magnin & Co 4, 19, 21, 36, 43, 49
Saks Fifth Avenue 7, 19, 21, 36, 38
Robinsons Beverly Hills 10, 19, 36
CORONADO Sandersons 36
Town & Country Shop 43, 49
FRESNO Bruckners 36
E Gottschalk & Co* 4, 16, 19, 22
Rodders Mademoiselle 2, 43
GLENDALE Webb & Co* 35, 43, 44, 64
LONG BEACH Bobby Sportswear 43, 64
Buffums* 35, 36, 66
LOS ANGELES Broadway Dept Store* 35, 40
Broadway Crenshaw* 40
Broadway Hollywood* 35, 40
Broadway Westchester 40
Bullocks* 19, 21, 22, 34, 35, 36, 43
Bullocks Wilshire 19, 21, 22, 35, 36
I Magnin & Co 4, 11, 19, 36, 49
The May Co* 2, 19, 44
J W Robinson* 2nd C, 10, 13, 19, 34, 35, 36, 66
Silverwoods 64
OAKLAND The H C Capwell Co* 2, 35, 43
Gray Shop 36, 66
Lindburgs 19, 25, 36
I Magnin & Co 4, 19, 21, 36, 49
Jos Magnin 2, 19
Westbrook Womans Apparel 64
PASADENA Broadway* 35, 40
Bullocks Pasadena* 19, 21, 34, 35, 36, 43
I Magnin & Co 4, 19, 21, 36, 49
T W Mather 10, 25
Helen Smith 2, 64, 66
SACRAMENTO Bon Marche 4, 21, 36, 43, 64
Jos Magnin 2, 19
Weinstock Lubin & Co* 10
SAN BERNARDINO The Harris Company* 10, 43
SAN DIEGO The Marston Co* 2nd C, 2, 4, 10, 19, 34, 36, 43, 64, 66
SAN FRANCISCO City of Paris D G Co* 35
The Emporium* 34, 35
H Liebes & Co 43, 64
Macy's* 22, 35, 40, 44
I Magnin & Co 4, 13, 19, 21, 36, 49
Jos Magnin 2, 19
Ransohoffs 19, 25, 36
The White House* 10, 34, 35, 44, 66
SAN JOSE Appleton's 64
Blum's 34
L Hart & Son Co 34, 43, 44
SANTA BARBARA I Magnin & Co 4, 19, 21, 36, 43, 49
Penninger's 36
Lou Rose 19
STOCKTON The Brown House 4, 10
Smith & Lang* 44
Katten & Marengo 43, 64
The Wonder 19, 25, 28, 29, 40, 66

COLORADO

COLORADO SPGS Daniels & Fisher* 4, 35, 43
Kautman's 64, 66
Montaldo's 21, 25, 36
DENVER Daniels & Fisher Stores* 4, 19, 34, 35, 66
Gano Downs 64
The May Company* 10, 35, 44, 48
Montaldos 21, 36
Neusteters 16, 40, 43
Denver D G Co* 35, 36
PUEBLO Crews Beggs Dry Goods* 40, 43
Day Jones Company 10, 16, 19, 66

CONNECTICUT

BRIDGEPORT The Howland Dry Goods Co 40
The D M Read Co* 16, 22, 36, 64
Rollin's 43
GREENWICH Franklin Simon 43
HARTFORD Blue Bird Shops 43
G Fox & Co* 4, 10, 16, 19, 21, 35, 36, 40
Sage Allen & Co* 2, 35, 64, 66
Siegel's Shop 28, 29
NEW BRITAIN Davidson & Leventhal* 35, 43
NEW HAVEN Beverley's 43
Hamilton & Co 25, 40
The Edward Malley Co* 16, 22
Morrisons 64
STAMFORD The French Shop 4, 19, 49
Mantell & Martin 16, 64
C O Miller Co 43
WATERBURY Forester Inc 16
Musler Liebeskind 22
Rose Shop 43

DELAWARE

WILMINGTON Bird Speakman Inc 21, 36, 43, 49
Kennard Pyle Co 2nd C, 28, 29, 64
Braunsteins 4, 16

DISTRICT OF COLUMBIA

WASHINGTON D C Julius Garfinckel & Co 4, 19, 21, 36, 49
The Hecht Company* 10, 28, 29
Lansburgh's* 2, 35, 64
Loeb Co 43
Raleigh Haberdasher 10, 16, 66
Woodward & Lothrop* 22, 36, 38, 48

FLORIDA

DAYTONA BEACH Yowell Drew Ivey Co* 10, 19, 35, 38, 40, 43, 64, 66
FT LAUDERDALE Burdines* 38, 43
JACKSONVILLE Cohen Bros* 16, 19, 40, 66
Furchgotts* 2nd C, 4, 38, 43, 48
Levys 19, 36, 44, 49, 64
Purcells 2, 10
MIAMI Burdines* 4, 19, 35, 38, 43
Hartleys 19, 64
Richards Store 10, 44
MIAMI BEACH Ann's Importers 64
Minna Lee 19, 36, 43
ORLANDO Dickson & Ives* 34, 43
Yowell Drew Ivey* 10, 19, 34, 35, 38, 40, 66
ST PETERSBURG Maas Brothers* 2, 16, 19, 38, 43, 44, 66
Wilson Chase* 10, 22, 40
Rutland Brothers 2nd C, 64
SARASOTA The Sport Shop 43
TAMPA O Falk's Dept Store 10, 28, 29, 48
Maas Brothers* 16, 19, 34, 38, 43, 44, 66
WEST PALM BEACH Anthony 40,
Burdines* 38, 43

GEORGIA

ATLANTA J P Allen & Co 16, 21, 36, 66
Davisons* 2, 4, 10, 35, 38, 44, 48, 49, 64
Richs Inc* 10, 19, 21, 22, 36, 43
Franklin Simon 40
AUGUSTA Cullums 19, 36, 43
Davisons* 2, 10, 36, 38, 40, 44, 48, 49
Frank Goldberg Co 16, 25, 64, 66
COLUMBUS Davison Paxon Co* 36, 38, 43, 44, 48
J A Kirven* 2, 10
Kiralfys 16, 25, 28, 29, 64
MACON Burden Smith & Co 10
Davison Paxon Co* 2, 10, 19, 38, 43, 44, 48, 64, 66
Joseph N Neel Company 28, 29
SAVANNAH Leopold Adler* 2nd C, 10, 19, 36, 66
Fines 4, 38, 48, 49, 64
B Karpf 43
Levys of Savannah 7, 16

IDAHO

BOISE The Mode 19, 43

ILLINOIS

AURORA Leitz & Grometer 43
Sencenbaugh* 19, 66
BLOOMINGTON W H Roland Co 22, 34, 43, 64
CHAMPAIGN W Lewis & Co 2nd C, 34, 43, 48, 66
CHICAGO Blum's Vogue 7, 19, 21, 36
Carson Pirie Scott & Co* 2, 10, 13, 19, 35, 36, 66
The Fair* 16, 22, 35
Marshall Field & Co* 19, 21, 34, 35, 36, 66
Mandel Bros* 28, 29, 44
Morris B Sachs 64
Saks Fifth Avenue 4, 7, 19, 21, 36, 38
Chas A Stevens & Co* 2nd C, 19, 21, 25, 36
Martha Weathered Shops 19, 36
E Winter & Co 43
DANVILLE Block & Kuhl Co 36, 43
Meis Bros 10, 22, 28, 29, 64
Parisian 2nd C, 19, 40, 44, 48, 66
DECATUR Block & Kuhl Co* 43
Linn & Scruggs Co* 64, 66
Semmels 36
ELGIN Barnett's 43
Joseph Spiess* 10, 19, 22, 28, 29, 48, 64, 66
EVANSTON Bramson 4, 16, 19, 21, 36, 64
Marshall Field & Co* 21, 36
Lords* 2nd C, 34, 43
HIGHLAND PARK Peggy Gordon Shop 19, 43
OAK PARK Bramsons 4, 19, 21, 36, 64, 66
Gilmore Bros* 2nd C, 19, 35, 43
PEORIA Block & Kuhl Co* 4, 43, 44, 48, 66
P A Bergner* 16, 34
ROCKFORD Block & Kuhl Co 43
D J Stewart Co* 2nd C, 16, 48, 64
SPRINGFIELD Altmans Inc 64
The John Bressmer Co* 4, 10, 19
Myers Bros* 2, 16, 36, 40, 43
WAUKEGAN Barnett's 43
Globe* 22, 48, 66
Heins 16, 19, 28, 29, 36, 40, 64
WILMETTE N A Hanna 36, 43
WINNETKA Elsie Thal Dress Shop 19, 36, 43

INDIANA

ANDERSON The Towne Shoppe 36, 43, 64
EVANSVILLE DeJongs 19, 36, 43, 66
Kaiser's 64
Leo Schear* 16, 48
Schultzs 4, 49
FORT WAYNE Fishmans 4, 13, 64
Earl Groth & Co 44
The Paris 28, 29
Wolf & Dessauer* 10, 19, 43, 66
GARY Barnett's 43
Hudsons 4, 64
INDIANAPOLIS L S Ayres & Co* 19, 21, 35, 36
The Wm H Block Co* 4, 16, 19, 21, 22, 25, 35, 36, 38, 40, 43, 44, 64, 66
H P Wasson & Co* 10, 48
MUNCIE Ball Stores* 19, 43, 48, 66
SOUTH BEND Frances Shop 19, 21, 36, 40, 43
George Wyman & Co* 4, 10, 19, 22, 36, 48, 66
TERRE HAUTE The LaSalle Shop 66
Meis Bros Co* 4, 10, 16, 19, 64
Root Dry Goods Co* 43

IOWA

CEDAR RAPIDS The Killian Co* 36, 38, 43, 48
DAVENPORT M L Parker Co* 2nd C, 10, 43
Petersen Harned von Maur* 4, 48, 66
DES MOINES Norman Cassiday 16, 28, 29, 49
Tweeds 43
Younker Bros Co* 4, 10, 19, 22, 34, 35, 48, 66
IOWA CITY Younker Bros Co 10, 36, 43
SIOUX CITY Younkers Davidson 2, 16, 22
Fishgall 21, 36, 49, 64
T S Martin Co* 10, 19, 48, 66
Tweeds 43

KANSAS

KANSAS CITY The Leader 16, 43, 64
TOPEKA Crosby Bros* 19, 36, 66
Harry Endlich 48, 64
Pelletiers 10, 16, 43
WICHITA Bucks Inc* 22, 28, 29
Allen W Hinkle Co* 48
George Innes Co* 4, 10, 19, 34, 35, 36, 43, 66

KENTUCKY

LEXINGTON Loom and Needle 4, 49
Embry & Co 19, 36, 66
B B Smith Company 28, 29
Wolf Wile Co* 38, 43, 48
LOUISVILLE Kaufman Straus* 2, 44
Byck Bros 16, 19, 36
H P Selman & Co 10, 22, 36, 38, 66
The Stewart Dry Goods Co* 4, 19, 25, 43, 49
Youngers 64

LOUISIANA

BATON ROUGE The Dalton Co* 2nd C, 10, 28, 29, 38, 43
Goudchauxs 64
Rosenheld Dry Goods Co 19, 48, 66
NEW ORLEANS Godchauxs 4, 66
D H Holmes Co* 10, 16, 19, 25, 36, 38, 48
Kreeger Store 10, 19
Maison Blanche Co* 21, 40, 49
Mayer Israels 64
Gus Mayer Co 2nd C, 7, 10, 21, 36, 43
SHREVEPORT The Fashion 19, 21, 38, 43, 49
Goldrings 4, 36, 66
Hearne Dry Goods Co* 2nd C, 10, 64

MAINE

PORTLAND Grant Knowles 2
J E Palmer Co 66
Porteous Mitchell & Braun Co* 16, 22, 43, 48

MARYLAND

BALTIMORE Hochschild Kohn & Co* 10, 16, 40, 43
The Hub 10, 28, 29
Hutzler Bros Co* 4, 19, 36, 64
The May Co* 44
O'Neill & Co* 19
Schleisner Co 2nd C, 2, 19, 38, 49
Stewart & Co* 25
HAGERSTOWN Leiter Bros* 10, 43

MASSACHUSETTS

BOSTON Bonwit Teller 2nd C, 4, 21, 36, 49
Chandlers 10, 40
Wm Filenes Sons Co 2, 16, 19, 21, 36, 43
C Crawford Hollidge 19, 36, 38, 64
Jays Inc 25, 36
Jordan Marsh Co* 10, 22, 35, 44, 66
E T Slattery Co 19
R H White Co* 35
FALL RIVER Cherry & Webb 2nd C, 43
HOLYOKE A Steiger & Co 35, 43
LOWELL The Bon Marche* 43
Cherry & Webb 2nd C, 10, 64
LYNN Burrows & Sanborn 43
T W Rogers 64
NEW BEDFORD New Bedford Dry Goods* 43
NORTH ADAMS Esther Ryan 4, 43, 49
NORTHAMPTON McCallums* 35, 43
PITTSFIELD England Brothers Inc* 16, 35, 43
SPRINGFIELD Forbes & Wallace* 4, 16, 25, 35, 43, 66
Albert Steiger Co* 34, 44
WORCESTER Denholm & McKay Co* 35, 43
Wm Filenes Sons Co 2
Richard Healy Co 7, 16, 36, 64
Ulians 4, 19, 21, 25, 49, 66

MICHIGAN

ANN ARBOR Goodyears* 4
Mayfair Shops 43
BATTLE CREEK Jacobsons* 16
L W Robinson Co 10, 43, 48
DETROIT Bunny Lee 43
Crowley Milner Co* 10
D J Healy Shops 2
Himelhoch Brothers & Co 19, 21, 49
The J L Hudson Co* 21, 35
The Ernst Kern Co* 2, 40, 48, 64
Saks Fifth Avenue 4, 7, 19, 21, 36, 38
B Siegel Co 2nd C, 10, 16, 21, 22, 25
FLINT Herbert N Bush* 34, 43
Duckwitz Shop 49, 66
Ferris Bros 64
GRAND RAPIDS Herpolsheimer Co* 22, 43, 66
Paul Steketee & Sons* 2nd C, 10, 49
The Strauss Shop 19, 36
The Wurzburg Co* 4, 40
GROSSE POINTE Jacobsons Stores 16, 43, 44
JACKSON The Elaine Shop 2, 19, 40
L H Field Co* 43
KALAMAZOO Gilmore Bros* 10, 22, 43, 66
LANSING Ferris Bros 64
J W Knapp Co* 2nd C
Style Shop 16, 19, 43, 48, 66
MUSKEGON Hardy Herpolsheimer* 22, 43
PONTIAC Arthurs 48
Waites* 16, 22, 43
SAGINAW Wm C Weichmann Co* 10, 16, 43

MINNESOTA

DULUTH Bruen Dennis Co 64
Duluth Glass Block Store* 16, 43
MINNEAPOLIS The Dayton Co* 2, 7, 10, 19, 34, 35, 36, 64, 66
L S Donaldson Co* 16, 22, 43
Harold 19, 21, 25, 36, 49
Powers D G Co* 22, 40
Rothschild Young Quinlan 19, 21, 36, 48
ROCHESTER E A Knowlton* 66
E L Lyman Co 16, 48, 64
C F Massey Co 4
Stevenson 43
ST CLOUD Herbergers 10, 16, 43, 64
ST PAUL Emporium* 34
Field Schlick 36, 49
Golden Rule* 10, 43
Frank Murphy 4, 19, 36, 66
Schunemans* 16, 22, 34, 35, 40, 64

MISSISSIPPI

JACKSON The Emporium 2nd C, 10, 16, 19, 48, 64, 66
R E Kennington Co* 22, 34, 38, 43

MISSOURI

CLAYTON Famous Barr Co* 2, 4, 16, 19, 36, 43, 66
COLUMBIA Parks Dry Goods Co* 2, 43
KANSAS CITY Berksons 2
Chasnoffs 4, 21, 25, 28, 29, 36, 43
Emery Bird Thayer* 35, 64
Harzfelds 19, 21, 36
Klines 16
Peck's of Kansas City 10, 22, 48
Macy's of Kansas City* 44, 49
Mindlins 66
Woolf Bros 21, 34, 36
SPRINGFIELD Heers* 10, 40
Levy Wolf* 43
Savage Juliette Shop 16, 64
ST JOSEPH Hirsch Bros 10, 64
The New Princess Store 43
Townsend & Wall Co* 35, 36
ST LOUIS Famous Barr Co* 2, 16, 19, 21, 35, 36, 44, 66
Lockharts 19, 21, 36, 49
Montaldo's Town House 36
Scruggs Vandervoort Barney* 10, 19, 21, 36, 40, 64
Stix Baer & Fuller Co* 4, 19, 21, 22, 35, 36, 43, 48

MONTANA

BILLINGS D J Cole Co* 64
Hart Albin Co 43

NEBRASKA

LINCOLN Gold & Co* 10, 16, 34, 48
Hovland Swanson Co 2, 19, 25, 36, 43, 66
Magees 2, 22, 40, 64
Miller & Paine* 4, 34, 49
OMAHA The Aquila 10, 16, 49
J L Brandeis & Sons* 22, 35, 36, 43
Goldstein Chapman's 4
Thomas Kilpatrick & Co* 10, 35, 36
Herzbergs 2, 19, 64, 66

NEVADA

RENO Gray Reid Wright* 16
Jos Magnin 2, 19, 21, 43

NEW HAMPSHIRE

MANCHESTER Leavitt Stores 16, 43

NEW JERSEY

ATLANTIC CITY M E Blatt Co* 16, 36, 40, 43
EAST ORANGE Doops 21, 36, 43
R H Muir* 22
ELIZABETH R J Goerke Co 16, 22, 28, 29, 43, 64
Levy Bros* 19, 38, 40, 48
ENGLEWOOD The Brooke Shop 43
MORRISTOWN Bamberger* 43
NEWARK L. Bamberger & Co* 2nd C, 19, 21, 35, 40, 44, 64
Hahne & Company* 4, 10, 21, 25, 38, 49
Kresge Newark* 16, 22
The Sport Shoppe 43
PASSAIC Wechslers 4, 10, 43
PATERSON Meyer Brothers* 16, 44
Quackenbush Co 10, 22, 43
PLAINFIELD Shrank and Britt 43
Tepper Brothers* 16, 36
SUMMIT Lillian O'Grady 4, 36, 43
TRENTON S P Dunham 10, 43
Nevius Voorhees Co* 16, 64
Yard's 28, 29

NEW MEXICO

ALBUQUERQUE Hinkels* 10, 19, 43, 48
Kistler Collister* 22, 64

NEW YORK

ALBANY Flahs 4, 19, 21, 36, 38, 66
Honigsbaums 49
W E Walsh & Sons 36
W M Whitney & Co* 16, 43
BINGHAMTON Fowler Dick & Walker 10
Hills McClean & Haskins* 28, 29, 64
Karol's 43
Sisson Bros Weldon Co 22
BROOKLYN Abraham & Straus* 2, 4, 19, 43, 44, 66
Martins 16, 38, 64
BUFFALO J N Adam & Co* 2, 35, 43
Adam Meldrum & Anderson* 48
L L Berger 16, 19, 36
The Buffalo Jenny Co 25
Flint & Kent* 34, 38, 49
The Wm Hengerer Co* 10, 40, 44, 64, 66
Oppenheim Collins 22
ELMIRA The Gorton Coy 2nd C. 16
S F Iszard Co 10, 43
Rosenbaum's 28, 29
GLOVERSVILLE W S Argersinger 22, 43, 64
ITHACA Rothschild Bros* 43, 64
NEW ROCHELLE Roselle 43, 64
NEW YORK B Altman & Co* 19, 36, 64
Arnold Constable & Co 28, 29
Bergdorf Goodman Co 11, 19, 21
Henri Bendel Inc 19, 21, 36
Bloomingdales* 36, 48
Bonwit Teller 2nd C, 4, 19, 21, 25, 36, 49, 66
Hattie Carnegie 19, 21
A DePinna Co 19, 21, 36
Gimbel Bros* 40
Gunther Jaeckel 19, 21
Jay Thorpe 19, 21, 36
Lord & Taylor* 19, 21, 36
Macys* 35, 44
James McCreery* 34, 40
H Milgrim & Bros 19
Oppenheim Collins 22
Russeks Fifth Avenue 16, 43
Saks Fifth Avenue 7, 19, 21, 36, 38
Saks 34th St 2
Franklin Simon 66
The Tailored Woman 21, 36
NIAGARA FALLS Jenss Bros 64
Wellesley Shop 19, 43
POUGHKEEPSIE Luckey Platt & Co* 40, 43
Poughkeepsie Up-To-Date 64
ROCHESTER B Forman Co 10, 16, 36, 38, 66
McCurdy & Co* 4, 43, 48
Sibley Lindsay & Curr Co* 19, 23, 36, 40, 64
SCHENECTADY H S Barney Co* 10
The Wallace Co 22, 35
The Imperial 4, 19, 28, 29, 38, 43
SYRACUSE The Addis Co 44, 64
Dey Bros & Co* 10, 35
Flah & Co 4, 16, 19, 21, 25, 36, 49, 66
Hamilton Fashions 43
TROY Frears* 22, 35, 40, 43
W P Herbert 19, 49, 66
UTICA Doyle Knower Co 2nd C, 16, 43, 64
Frank T Howard 28, 29
J B Wells & Son Co* 10, 35

NORTH CAROLINA

ASHEVILLE Bon Marche* 2, 22, 28, 29, 43, 44, 64
Iveys* 10, 16, 25, 38, 49
CHARLOTTE Belk Bros* 2nd C, 16, 22
J B Ivey & Co* 4, 10, 19, 38, 40, 66
Montaldo's 21, 25, 36, 43
Purcells 64
DURHAM R L Baldwin Co 49
The Fashion 19, 36, 43
Ellis Stone & Co* 10, 16, 38, 64, 66
GREENSBORO Ellis Stone & Co* 38
Field's 43
Meyers Dept Store* 10, 19, 66
Montaldos 25, 36
HIGH POINT Tobias Inc 2, 25, 38, 43, 64
RALEIGH Boylan Pearce* 2nd C, 16
Ellisbergs 4, 64
Ivey Taylor Co 10, 19, 36, 38, 43, 66
WINSTON SALEM Anchor Co 2nd C.
Arcade Fashion Shop 16, 44, 64
Ideal Dry Goods Co* 10
Montaldos 21, 25, 36, 43
Sosniks Thalheimers* 19, 21, 49

NORTH DAKOTA

FARGO O J De Lendrecie Co* 2, 16, 36, 66
Rose Shop 25
Stevenson 43
GRAND FORKS R B Griffith* 2, 4, 16, 43

OHIO

AKRON The M O'Neil Co* 4, 16, 36, 44
The A Polsky Co* 19, 22, 40, 43, 48, 66
CANTON The Halle Bros Co* 2, 16, 25, 43
Kobackers 64
The Stern & Mann Co 4, 10, 19
CINCINNATI The Gidding Co 19, 36, 66
Jenny 21
Mabley & Carew 2nd C, 22, 44, 48
H & S Pogue Co* 4, 10, 19, 36, 43, 64
The John Shillito Co* 2
CLEVELAND The Halle Bros Co* 2nd C, 4, 19, 35, 36, 43, 66
The Higbee Co* 16, 35, 36, 64
William Kitt Incorporated 28, 29
Sterling Lindner Davis* 10, 49
The May Co* 2, 44
Wm Taylor & Son* 2, 22, 40
COLUMBUS Fashion Co 66
F & R Lazarus* 2, 7, 36, 40
Madisons 2nd C, 2, 4
Montaldos 2, 25, 36
Morehouse Martens* 2, 28, 29
Roberts Cloak House 16, 64
Taft's 43
DAYTON The Elder & Johnston Co* 64
Dale Fashion 43
Billy Lewis 4, 49
The Rike Kumler Co* 19, 22, 35, 36, 66
LAKEWOOD Bailey Dept Stores* 43
LIMA B T Gregg* 10, 19, 28, 29, 36, 66
Gus Holstine Dry Goods 43
MANSFIELD H L Reed* 2nd C, 34, 43.
SPRINGFIELD Phillips 43
Edward Wren Store* 28, 29, 66
STEUBENVILLE Cooper Kline 28, 29
Hal Lewis Inc 4, 19, 25, 36, 43
TOLEDO The Lamson Bros Co* 16, 22, 34, 48, 64
The La Salle & Koch Co* 4, 10, 19, 34, 35, 36, 40, 43, 44
YOUNGSTOWN The G M McKelvey Co* 10, 16, 43, 44
Strouss Hirshberg Co* 36, 49, 66

OKLAHOMA

OKLAHOMA CITY John A Brown Co* 28, 29, 40, 64
Halliburtons* 38, 43
Kerrs Inc* 4, 10, 36, 48
TULSA Brown Dunkin Co* 16, 28, 29, 38, 43
Seidenbachs 4, 19, 49
Vandevers* 10, 48, 64, 66

OREGON

EUGENE Hadleys 28, 29
Millers* 2, 10, 43, 64
Russells 4, 36
PORTLAND Charles F Berg 43
Lipman Wolfe & Co* 22, 64
Meier & Frank Co* 10, 16, 25, 35, 36, 40, 48, 66
Olds Wortman & King* 2
Nicholas Ungar 19, 36, 49
Youngs Gown Shop 21, 36
SALEM Millers 43

PENNSYLVANIA

ALLENTOWN Hess Brothers* 2, 4, 38, 43, 44, 66
H Leh* 16, 28, 29, 64
BETHLEHEM Bush & Bull* 43
EASTON Laubachs* 40
H B Sigal & Son 43, 64
ERIE Erie Dry Goods Co 2, 16, 43, 66
Trask Prescott & Richardson* 4, 22, 64
HARRISBURG Bowmans Dept Store* 2nd C, 10, 16, 38
Feller 64
Pomeroys* 43
Mary Sachs 19, 36, 38, 40
The Wm B Schleisner Store 66
JOHNSTOWN Glosser Bros 43, 64
LANCASTER M T Garvin & Co 64
Hager & Bros* 43, 49
Mary Sachs 19, 36, 38
Watt & Shand 2nd C, 16
McKEESPORT Coxs 43, 64
NEW CASTLE Strouss Hirshberg Co 43
PHILADELPHIA The Blum Store 19, 21, 25, 36
Bonwit Teller & Co 4, 7, 16, 19, 21, 36
Dewees 2nd C, 10, 19
Nan Duskin 2nd C, 36,
Gimbel Brothers* 36, 40, 66
Oppenheim Collins 22
Sachs 43
Strawbridge & Clothier* 22, 36
John Wanamaker Phila* 19, 21, 36, 44, 49
PITTSBURGH Adeles 19
Frank & Seder 48, 64
Gimbel Bros* 40, 44
Joseph Horne Co* 2, 19, 21, 36, 49, 66
Kaufmanns* 4, 10, 22, 36
Jerome Litt 43
POTTSVILLE Casters 25, 36
Elton's 43
READING The Jeannette Shop 19, 25, 64, 66
Pomeroys* 10, 16, 43,
C K Whitner Co* 40
SCRANTON Cleland Simpson Co* 43
WASHINGTON Hal Lewis Inc 4, 19, 36, 43
WILKES BARRE Fowler Dick & Walker* 22, 28, 29
Isaac Long 10, 43, 64
Pomeroys* 35
YORK Charles H Bear & Co* 16
S Grumbacher & Son 43
P Wiests Sons 28, 29

RHODE ISLAND

NEWPORT The William Leys D G Co 43, 64
PROVIDENCE Cherry & Webb Co 2nd C, 10, 38, 64
Gladdings 4, 16, 19, 43
Shepard Company* 35, 40, 48

SOUTH CAROLINA

CHARLESTON Daisy Bogin Shop 2
Davisons Fashion Shop 38, 43, 64
Kerrisons* 10
COLUMBIA Belk Dept Store 22, 49
Davison Paxon Co 36, 38, 43, 44
Halltiwangers 2, 10, 16, 64
Lisbeth Wolfe 2nd C, 4
GREENVILLE Belk Simpson* 2nd C, 22, 49
Ivey Keith Co 10, 25, 36, 38, 66
Meyers Arnold Co* 28, 29, 43, 44, 64
Patton Tilman & Bruce 40
SPARTANBURG Aug W Smith* 2nd C, 10, 19, 28, 29, 36, 38, 43, 64, 66

SOUTH DAKOTA

SIOUX FALLS Fantle Bros* 10, 48, 66
Fusheids 43
Shriver Johnson 19, 36, 64

TENNESSEE

CHATTANOOGA Lovemans* 16, 35, 38, 43, 64
Miller Bros Co* 4, 10, 19, 21, 22, 35, 36, 40, 48, 66
Picketts 2nd C. 49
KNOXVILLE Millers* 10, 16, 19, 22, 36, 43, 48, 64, 66
S H George & Sons* 28, 29, 38, 44
MEMPHIS The John Gerber Co* 16, 22, 43
J Goldsmith & Sons Co* 10, 25, 40
Phil A Halle 7, 21
Levys 36, 48, 64
B Lowenstein & Bros* 19, 38, 44, 66
NASHVILLE The Cain Sloan Co* 10, 34, 43, 48
Graces 36, 49
The Harvey Co* 2, 22
Loveman Berger & Teitlebaum* 44
Rich Schwartz & Joseph 4, 16, 64

TEXAS

ABILENE Ernest Grissoms* 2nd C, 19, 34, 38, 43, 66
Minter Dry Goods Company 28, 29
AMARILLO White & Kirk* 4, 10, 19, 36, 38, 43, 48, 64, 66
AUSTIN Chenards 38, 43
T H Williams & Co* 10, 48, 64
BEAUMONT The Fashion 7, 10, 21, 38, 43
White House Dry Goods Co* 10, 16, 19, 36, 48, 66
CORPUS CHRISTIE Buttrey Stores Inc 2, 64
Lichtensteins* 4, 10, 16, 19, 38, 66
Perkins Bros* 43
CORSICANA J M Dyer Co* 36, 38, 43, 64
DALLAS A Harris & Co* 25, 28, 29, 38
Neiman Marcus Co 4, 11, 19, 21, 36, 49
Titche Goettinger Co* 10, 34, 36, 43, 64, 66
DENTON H M Russell* 43
EL PASO Popular Dry Goods Co* 10, 19, 25, 28, 29, 36, 38, 43, 48, 64, 66
The White House 2, 22
FORT WORTH R E Cox & Co* 22, 38, 43
The Fair* 2, 19, 21, 36
Meachams 10, 16, 21, 25, 49
Monnig Dry Goods Co* 28, 29, 40, 44, 66
W C Stripling Co* 4, 19, 48
GALVESTON Robert Cohen* 64
E S Levy & Co 43, 48, 49
Nathans 19, 38, 66
HOUSTON Everitt Buelow Co 2nd C. 36
The Fashion 21
Foleys* 2, 4, 43
Levy Bros* 16, 35, 40, 48, 64, 66
Meyer Brothers 28, 29
Sakowitz Bros 10, 19, 25, 36, 49
LUBBOCK Hemphill Wells Co* 19, 36, 38, 40, 48, 66
Hanna Pope & Co 16, 43, 64
PORT ARTHUR Bluesteins 19, 43, 48, 66
SAN ANGELO Fashion Shop 43, 64
Hemphill Wells* 19, 34, 36, 38, 48, 66
SAN ANTONIO Frost Brothers* 4, 21, 49, 64
Joske of Texas* 10, 16, 19, 36, 38, 40, 43, 44, 66
Wolff & Marx* 48
WACO Bauer McCann 4, 36, 49
R E Cox Dry Goods Co* 16, 38, 43
Goldstein Migel Co* 10, 19, 40, 48
Monnig 64
Sachs 2
WICHITA FALL McClurkans* 4, 10, 19, 34, 38, 43, 48, 66

UTAH

SALT LAKE CITY Auerbach Co* 7, 40, 43
Hudson Bay Fur Co 16, 64
Makoff 4, 19, 21, 36, 66
Z C M I* 34

VERMONT

BURLINGTON Abernethy Clarkson Wright* 43, 64

VIRGINIA

ALEXANDRIA Preis 43
ARLINGTON Wynns Feminine Apparel 43
CHARLOTTESVILLE Barbara Rosser 43
LYNCHBURG C M Guggenheimer Corp* 10, 43
J R Milner 16, 19, 36, 48, 64, 66
D Moses and Company 28, 29
NORFOLK Ames & Brownley 10, 36, 48, 66
Bersons 16, 38, 64
House of Arther Morris 4, 19
Smith & Welton* 2nd C, 43
Rices 2
PORTSMOUTH H Berson 16, 38, 43, 64
RICHMOND Miller & Rhoads* 4, 10, 16, 19, 21, 22, 38, 43, 44, 48, 64, 66
Montaldos 21, 25, 36
Thalhimer Bros* 21, 36, 49
ROANOKE S H Heironimus Co* 22, 43, 48, 64
Smartwear Irving Saks 38

WASHINGTON

SEATTLE Bests Apparel 19, 21, 28, 29, 36
The Bon Marche* 10, 35, 40, 43, 66
Frederick & Nelson* 7, 16, 22, 34, 48
Littler's 49
I Magnin & Co 4, 19, 21, 36
Mills & Malan 64
Rhodes of Seattle* 44
SPOKANE The Crescent* 4, 10, 43
Haddads 21
Rusans 64
TACOMA Lou Johnson Shop 19, 21, 36, 44, 49
Rhodes* 43

WEST VIRGINIA

CHARLESTON Coyle & Richardson* 16, 22, 34, 43
The Diamond Dept Store 2nd C, 28, 29, 38, 44
Stone & Thomas 2nd C. 19, 36, 40
HUNTINGTON The Anderson Newcomb Co* 2nd C, 43
Marion Biern Inc 38
Hal Lewis Inc 4, 36
WHEELING Max Horne 2, 22
Hal Lewis Inc 4, 36
Stone & Thomas* 16, 19, 36, 40, 43, 48

WISCONSIN

KENOSHA Lepp Co 36, 43, 64
MADISON Harry S Manchester* 34, 43, 44, 48, 66
MANITOWOC Schuette Brothers 28, 29
MILWAUKEE Bitker Gerner Co 22
Boston Store* 43, 48
T A Chapman Co* 2nd C, 4, 19, 25, 36, 64
Del Monte (Reels) 28, 29
Gimbel Bros Inc* 22, 40
Ed Schuster & Co* 44
Smartwear Emma Lange 19, 36, 66
Stuarts 2
RACINE Feiges Brothers 43
Zahn Dry Goods Co* 2, 48
WAUWATOSA The Peggy Shop 43

WYOMING

CASPER Kassis Dept Store* 16, 43, 48, 66
CHEYENNE Klines 4, 25, 43, 64

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PAGE 40

★ Henry Rosenfeld ★

PAGE 43

Troylings Sizes 9 to Seymour Tray

PAGE 41



PAGE 48



PAGE 49

Swansdown

PAGE 64

Evening Originals



PAGE 66



Just suppose everybody had the same face . . .

Imagine how difficult life would be if you couldn't tell friend from stranger by just a glance at a face!

And imagine how difficult your *shopping* would be if you couldn't identify the goods you buy by the makers' brand names on them!

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THE HORMONE-BEAUTY STORY CONTINUED

Here we have eleven specific ways of helping the mature skin to a more youthful appearance, a subject discussed in our June issue. "The Hormone-Beauty Story," is well worth referring to, because there is very substantial evidence that hormones absorbed locally by the skin can help toward preserving (if this treatment is started early) a youthful skin, or can help retard the wrinkles, puffs, and crêpiness apt to appear in skins over thirty-five. These treatments should be used once a day.



Above, from left to right: Milkmaid's Hormone Foundation—a base for make-up that works for the skin all day. Altman. Estrolar Cream, a smooth overnight cream with hormones; by Gourielli. Saks Fifth. Endocreme Hormone Hand Beauty—lotion for the hands. Lord & Taylor. Beauty Plus is Tussy's balm for older skins. Lord & Taylor. Elizabeth Arden's Joie de Vivre—a little goes a long way (if used overnight, every night) toward a fresher looking complexion. Bonwit Teller.



GRIGSBY

Above, left to right: Beauty Counselors Estra-Cream; a half-teaspoon portion per day on face and throat is prescribed. Plus 30 Hormone Lotion by Bonne Bell; a few drops are enough for complexion coverage. Saks 34th. Germaine Monteil's Anatome Cream, an intensive emollient containing hormones. Bonwit Teller. Dorothy Gray's Cellogen Lotion, daytime powder base. Altman. Dermetics Ageless, an emollient with penetrating oils and hormones. 630 Fifth Ave. Harper Method's Harper-Gene Oil. Daily massage is prescribed. Berthold, 22 East 54th St.



VOGUE PATTERNS

(Continued from page 135)

Springfield, Ill.....The John Bressmer Co.
Stamford, Conn.....Kramer's
St. Cloud, Minn.....Fandel's
St. Louis, Mo.....Stix, Baer and Fuller
St. Paul, Minn.....The Golden Rule
Syracuse, N. Y.....Dey Brothers and Co.
Toronto, Ontario, Canada
The Robert Simpson Co. Ltd.
Tulsa, Okla.....Brown-Dunkin Co.
Vancouver, British Columbia, Can.
Hudson's Bay Co.
Victoria, Tex.....Dunlap's
Washington, D. C.....Woodward & Lothrop
Waterbury, Conn.....Bedford Inc.
Worcester, Mass.....Denholm & McKay Co.
Yakima, Wash.....Draper's
Youngstown, Ohio.....McKelvey's

BLACK, WHITE GREY

(Continued from page 129)

Here, details and prices of the black, white, and grey carpetings on pages 128 and 129.

Rayon carpeting, deep black-white-and-grey tweed pattern, "Marimba," by Bigelow-Sanford, $11 a square yard.

Moroccan wool rug in black and white diamond pattern, 7½ by 14½ feet, to order; Ohan Berberyan.

Grey nylon carpeting, "Ellipse" design from their "Couturier group," by Nye-Wait, $40 a square yard, to order; Lord & Taylor.

Grey wool twist carpeting, "Modart Frieze" by Gulistan, $18 a square yard.

"Greek Key" pattern wool carpeting by Mohawk, $60 a square yard, to order from W & J Sloane.

Black-and-white hemp-and-cotton carpeting, "Outline Square Center," $16 a square yard, to order through decorators from Edward Fields.

Deep white border, smooth black centre rug in wool, "Coptica" pattern, $55 a square yard, to order through decorators from Margo de Montané.

Muted grey rayon carpeting, with Latex backing, washable, mothproof. "Bagatelle" pattern, $29 a square yard, to order through decorators from Edward Fields.

Grey half-rayon, half-wool carpeting in "Willowbrook" pattern, by Alexander Smith, $15 a square yard, from W & J Sloane.

Two-tones-of-grey paper fibre carpet, 9 by 12 feet, by Waite, $25, from Altman.

Alpujarra rug made in Spain of black and white wool, 7 by 10 feet, 2 inches, $261, to order through decorators from Schumacher.

CORRECTION

After we had gone to press with pages 100-101 of this issue, we were requested by Dior to change the identification of the fabric of the dress photographed on page 101 from Lesur wool to Besson wool.







Bonwit Teller & Co., New York; **Carson Pirie Scott & Co.,** Chicago; **Sonnenfelds,** St. Louis;
The Blum Store, Philadelphia; **Bullock's,** Pasadena; **The Fair,** Fort Worth;
Wm. H. Block Co., Indianapolis; **Pfeifer Bros.,** Little Rock; **Dalton Co.,** Baton Rouge;
Abraham & Straus, Brooklyn; **L. Bamberger & Co.,** Newark; **Grace's,** Nashville;
Dorothy's, Tulsa; **Engel Fetzer,** Cleveland; **Irving's,** Detroit;
David's, Pittsburgh; **Pasternak's,** Washington; **Cherry & Webb,** Providence;
The White House, San Francisco; **Coulter Dry Goods Co.,** Los Angeles; **Olds & King,** Portland;
Younker Bros., Des Moines; **Rhodes Store,** Seattle; **Albert Steinfeld,** Tucson.

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WANTED: MORE LETTERS

(Continued from page 119)

circumstances. Physical isolation, for instance, makes us value relationships we might otherwise take for granted. But, most important, it puts us, as it were, at one remove from the world —a good observation post.

Katherine Mansfield, whose letters were as beautiful as her other writings, suffered from several forms of isolation. She was always ill, which gave her many hours of enforced leisure; she was usually alone in a strange place, because she travelled widely in search of health. Madame du Deffand, whose friendship for Benjamin Franklin left America in her debt, lived in the midst of the society of a great city, but was blind in her later years and never actually saw her most famous correspondent, Horace Walpole.

Nor are these the only ladies for whom letters were a life-line. The most famous Andromeda of them all would probably never have met her rescuer if it had not been for letters. "Real warm spring, dear Miss Barrett, and the birds know it; and in Spring, I shall see you, surely see you—for when did I once fail to get whatever I had set my heart upon?" wrote Browning to Elizabeth. What if he had wired instead, "May I see you Wednesday April ten five o'clock?" He would never have passed the front door of Wimpole Street.

If letters are an attempt to share experience, we must know, of course, precisely what that experience has been. What is to be recorded must first be observed. Winston Churchill, in his delightful *Painting as a Pastime*, speaks of the pleasure the would-be artist enjoys as he learns to see the world around him more clearly. Letter-writing makes us stop and ask ourselves what our impressions have really been, looking, for the sake of our correspondent, a little more sharply than we would have done for ourselves. It was for a daughter much away that Madame de Sévigné took such careful note of the going-on in Paris and the country, and devised such enchanting ways of recounting them; it was for Stella, stranded in remote Ireland, that Swift took so much trouble with his vivid accounts of London.

No real letter-writer needs great events to report. The best letters, like the best diaries with which they have so much in common, are the stories of little happenings. And this is perhaps one reason why women have so often made the best correspondents. They have been the stay-at-homes, the shut-ins, occasionally the invalids, and their experiences often have been on a small scale. They have also been—being women—the conservationists, of material things, of souvenirs, and of experience.

But the important thing is simply to write, to sit down and make the effort involved. You can be sure that you will be giving a perhaps unexpected pleasure, still surer that you will be rewarded by the sight of a nice, fat morning post one day very soon.



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